

SQUARE DANCING

APRIL, 1981

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TOURS & CRUISES

(see page 9)



THE OFFICIAL
MAGAZINE OF
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Please help us find our Traveling Shamrock. It left our Lucky-4 Club in October, 1979, and we have not seen or heard of it since. If any of your readers has a large green felt Shamrock banner or knows where it is, we of the Lucky-4 Square Dance Club would be grateful if they would mail it back to us, C.O.D. Thank you.

Mrs. Edwin A. Cox
PO Box 344
Johnson, KS 67855

Dear Editor:

The program at the Community College in Saskatchewan has certainly helped to increase the square dance population. The first half of this fall and winter season I have been calling and instructing six nights a week, five nights for squares and rounds and one night for social dancing. We now have five square dance clubs

and this does look much brighter than in past years. The groups are small and we have seen a return of some of the folks who danced years ago. Now their families have grown, they find time to come back to the dance. Our time has changed, too. We generally start dancing at 7:30 PM until 10:00 PM. This makes it a little better for me since I drive on the average of 60 to 110 miles to each club.

Earle Park

Yorkton, Saskatchewan, Canada

Dear Editor:

Your article by Les Gotcher on a Holding Pattern is most interesting and so true and down to earth.

Esther and Earl Thompson
Racine, Wisconsin

Dear Editor:

Always counting my blessings, I'm quick to nod approval of the now-traditional square dancers' float appearing yearly New Year's Day in the Tournament of Roses Parade. We "garden variety" dancers are glad to contribute to the support of this national publicity because we want the world to know the benefits of the wonderful world of square dancing. However allow me to express my chagrin, after glueing my eyes and ears for two-plus hours of floats, equestrian units and marching bands, only to see the square dancer float brushed off with less than a half-dozen sen-

Please see LETTERS, page 55

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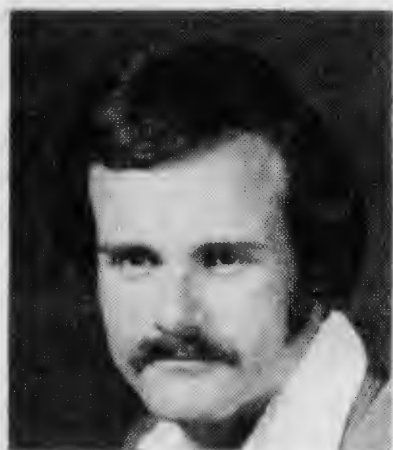
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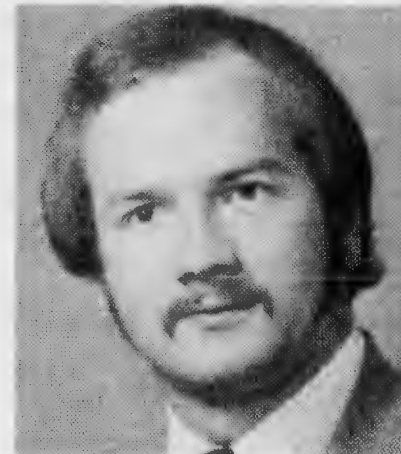
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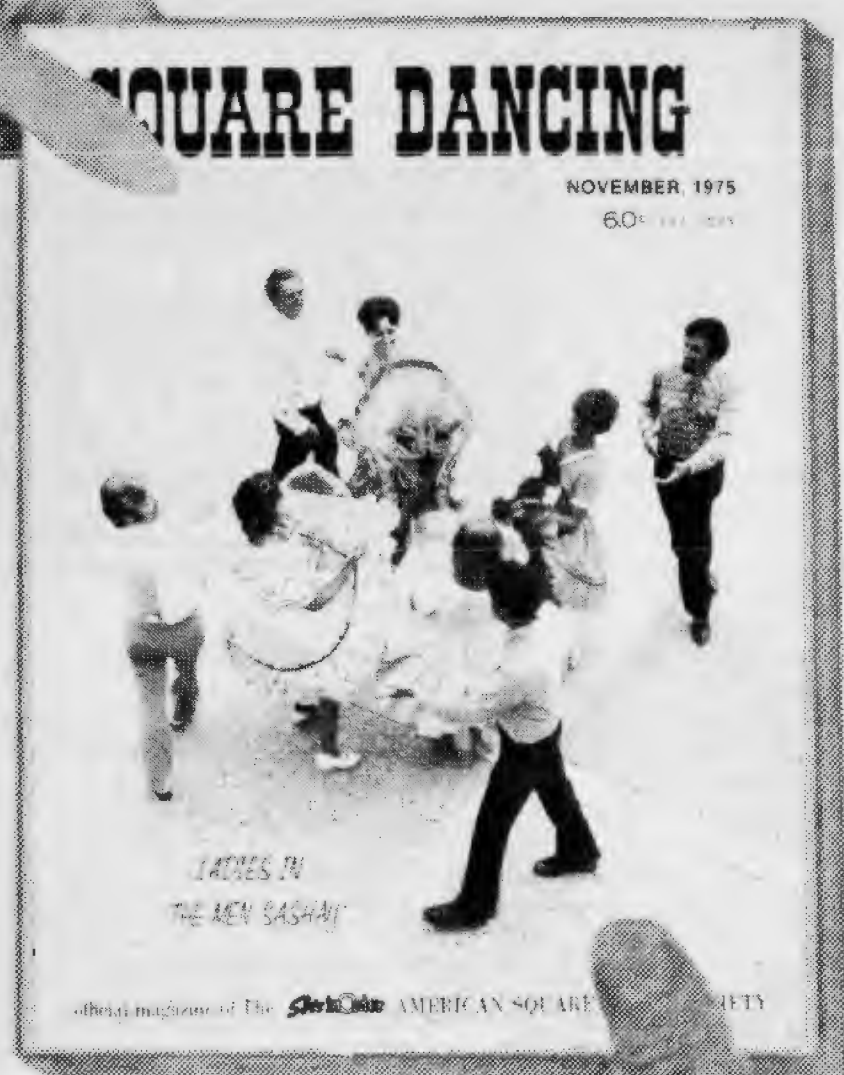
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April, 1981

WE IN SQUARE DANCING have a tendency to speak in comparatives. No caller was ever as great as our first caller — the one who taught us to dance. No club may be as wonderful as the first one we joined and no square dance festival as mavelous as the one we first attended. This ritual of setting up superlatives and then comparing everything else with them is a natural function for most of us.

The first of anything is almost always something very special. This may be because we have nothing to compare it to. It's a new and exciting experience and, as years go by, it stands to become ever better in our memories.

Possibly if we were to sit down and actually compare the caller who taught us to dance with one of the top men or women in the calling field today, our hero of the past might suffer by the comparison. But that simply isn't the point. The one who brought us into this activity, who opened the doors for us to worlds of fun, who taught us to do things we never thought we could do and who introduced us to some of our wonderful friends deserves a very special place of honor in our memory.

The greatest square dance vacation institute we ever produced was the first one back in 1951. It wasn't the largest. It certainly wasn't the most sophisticated or polished, but it *was* the *first* and after all the months of planning and not knowing whether it would ever come off or not, it finally materialized into something very special and very wonderful. This summer we'll be going into our 31st year of Asilomars. All have been special but not quite, in our memory, up to the first.

Those of you out there who attended the

first National Square Dance Convention in Riverside, California, in 1952 will think of it in glowing terms, but not because it was the largest, for actually there were fewer than 5,000 compared to almost 40,000 attending one of the recent conventions. It wasn't the most polished and few, if any, even dared dream that there would be a second National Square Dance Convention when the first one opened its doors. But, because it was the first, it was, and always will be, something special.

The first travel calling we ever did eons ago was really extra ordinary. There were few, if any, other traveling callers out on the highways at that time and each place we visited was a grand new adventure for us and a decided novelty for our hosts, who were having their first experience in bringing a caller in from the outside world. Today, of course, there are hundreds of callers who spend full time on the road, racking up tens of thousands of miles and hundreds of gallons of \$1.30 gasoline every year. Travel calling has become a standard way of life in the square dance activity and the arrival of one of square dancing's star callers today is tantamount to bringing a top motion picture star into the community.

While we're being nostalgic we must look back on *square dance travel* and compare today's travel adventures to our initial out-of-the country venture twenty-eight years ago when we called for two weeks on the small Dutch island of Aruba, just eighteen miles off the coast of Venezuela. It was unique; it was wild; it was exciting and it was, for us, a first.

Imagine coming in to what was virtually a desert island where inhabitants for the most part, had never heard of square dancing. Why, we could do anything we wanted — even teach things wrong — and nobody knew the difference. We called and taught for twelve days straight, one day with natives of the country (ever try to square dance to a Caribbean steel drum band?), and the next with seven squares of American citizens, all employees of the Standard Oil refinery on the island.

Our second opportunity to travel overseas as a caller was in 1957. We flew to Europe and Africa, calling at U.S. and Canadian military bases, doing callers' institutes and one-night stands and cramming in as much of a tourist's eyeful as possible. Four years later, we started

regular square dance group tours to Europe, the South Pacific, the Orient and other places around the world.

We will always remember our first view of the Matterhorn; landing at the airport in Copenhagen as the first stop in our initial square dance group tour; being hosted to a "tea party" at the country home of an English couple who asked us to dance with them, their servants *and* the postman — fun for them, we're sure but an unforgettable experience for thirty-four square dancers.

How could we ever equal such happenings? Take the time back in 1962 when we chartered a Rhine River boat for 90 traveling square dancers. Because we had been told that the capacity of the craft was 180 persons, the night before at a square dance in Heidelberg Castle each of us invited one of the local dancers to be our guest for the cruise. So, there we were on a warm autumn morning, 180 of us waiting for our craft. Imagine, if you can, our amazement when the boat pulled up at the Wiesbaden dock. There had been one small error. The capacity of the boat was not 180. It was 1,800! And there we were for the next five hours, with a German Oompah band playing *Deep in the Heart of Texas* (the only *almost* square dance tune they knew), with miles of castles on either bank of the river, and we had one of the grandest almost unplanned, floating square dances you can imagine. That was a first — and only.

Going through the Turkish bazaar in Istanbul for the first time with a group of 100 square dancers was a first, and it was difficult to say whether the sights of this mystic market place were more enthralling to us or whether we were the oddities in the eyes of the Turkish merchants and townspeople.

And we could go on and on, but perhaps by now you get the idea that we've had some great square dance travel experiences, and you wouldn't be wrong!

We notice each year that more and more square dance tours are departing on cruise ships traversing the Caribbean and the Pacific Coast from Mexico's Baja to Alaska's famed glaciers, and we see many groups from all parts of America heading for the Hawaiian Islands. The number of tours to the South Pacific and Europe seem to be holding up — even with the dwindling dollar. This is good!

On the other hand, we also notice an increase in the number of Australian, New Zealand, Japanese, German and English square dance groups heading in this direction, and that's good too!

If by any chance you happen to be the adventurous type and would enjoy a travel experience shared with other square dancers, let us call your attention to our special tours and travel article starting on page 9. And, *Bon Voyage!*

Our Flying Carpet

AND, WHILE WE'RE on the subject, square dancing has become the *open sesame* for us to many worlds. Like others who have become involved in calling, we have discovered an outlet for our *ham* instincts — our desire to be in front of the crowd, behind a microphone, to gain applause and laughter, not because of what we are but because of the activity we represent, not because of some masterful performance we have originated, but because we have been allowed to be a *messenger*, helping in a small way to bring square dancing to a group of 5 or 10 or more squares of dancers.

And it wasn't only the ham instincts that were satisfied, for over the years we have derived great pleasure in being able to communicate through the written word with those of you with whom we share this hobby.

☆ ☆ ☆

A couple of months ago, just as this issue was being readied for the typesetter, we received an invitation from the Government of India to attend the Republic Day celebration in New Delhi. It was a tight squeeze to put together two issues of the magazine and to make final preparations for Winter Asilomar, but January 22 found your editor on Air India headed for another adventure. You may read about it starting on page 15.



Let's Go Somewhere with Square Dancers

Despite the spiraling economy, there's an upward trend of square dancers traveling together.

FROM THE FIRST square dance visitation you made with members of your club to sample the pleasures of dancing to another caller and with another club, you've had a taste of the joys of square dance travel. Each year many dozens of groups of square dancers set off together, some for a cross-town visitation, some for a one-day junket, others on a square dance travel vacation or cruise lasting a week or more.

Once a person has discovered, in the course of club dancing, the fun of being with square dance friends, joining together after an evening of dancing for a visit to one of the members' homes or going out to a pizza parlor or to the local McDonald's, the fun of sharing good times with other square dancers becomes contagious. Each year the pages of this magazine are filled with announcements of cruises, tours to foreign lands or shorter jaunts to square dance festivals or conventions. For more than two decades, square dancers have coupled the joys of dancing with the adventure of travel and discovered that a special dimension is added to each.

A typical comment from just one of hundreds of couples who have discovered the fun of this type of travel package says it all. "We've done quite a bit of travel in our time, just the two of us as well as with groups of non-dancers on package tours, but it wasn't until we went on a three-week square dance trip to the Orient that we discovered square dancers make perfect traveling companions."

The advantages of traveling in a square dance group are many. From the standpoint of friendliness, you can't beat the average square dancer as being a thoughtful, sharing, friendly individual, and then there's the bonus of square dancing in various countries around the world. In no time at all, you will find your new square dance travel companions are as familiar to you as club members with whom

you've danced for years.

Square dancing is a marvelous catalyst, allowing square dancers to gain an insight into the people of other lands. It's a language of friendship and, as a dancer recently put it, "One doesn't need to speak a foreign language if he square dances."

Visit America!

While overseas travel may be under wraps at the present time due to the state of the economy, the opportunity for travel here in America is becoming more and more attractive. The North American Continent has always been rich in natural beauty but couple this with the fact that today there's scarcely a community where square dancing is not in full gear and you really have an incentive. Dancers traveling across Canada, through the United States and even into Mexico, have made use of the SIOASDS Square Dance Directory, which appears as part of this magazine's August issue.

Groups of dancers are finding out that it's fun to join a "See America" tour and also include a number of square dance events along the way. These might be National Conventions, area festivals or some of the smaller annual community square dance events that are so much fun.

As an Example

Taking advantage of some of the still-existing low-rate airline packages, book your entire club several months in advance to attend a National Convention. If you were doing it this year, imagine your group flying into Seattle several days before the Convention starts in order to take advantage of the special parties and trail-in dances. Book a week early and sign up for one of the square dancing vacation institutes being held in that area.

After the Convention, travel through the Northwest into Canada. By writing ahead, perhaps you can arrange for your entire group

to attend a club dance in Victoria or Nanaimo, British Columbia. Head east by ferry to Vancouver and you'll find plenty of natural and man-made beauty to enjoy in the daytime and square dance clubs to visit at night.

Canadian trains are a superb means of transportation. Book one for the group and head for Calgary. You may or may not be there in time for one of their famed stampedes but there's lots to do and any number of square dances in the area. See more of Alberta if you have time, visiting Edmonton, Banff, and Lake Louise. As you draw your square dance vacation to a close, take a flight from Calgary to your home city.

Or

For the Westerner who has never tasted a true fall with changing colors and all the beauty of autumn, arrange for your club members to take a flight to Detroit next September and plan early in order to take advantage of any special fares that may be in effect. Once you reach the Motor City, a bus will take you to Dearborn where your club members will have a ball exploring Greenfield Village and the Henry Ford Museum. Then spend three wonderful evenings dancing in Henry Ford's own Lovett Hall.

Sunday morning load onto your bus and head by way of Niagara Falls to new England and, if you've done your homework well in

advance, perhaps there'll be an array of square dance evenings in the true spirit of New England hospitality. Dance at night, travel and see the autumn color by day. How can you beat that combination? Depending on how much time you have, terminate the bus portion of the trip in Boston, see a bit of that city and then catch a westbound flight home.

Or

Take your group to Big "D" (that's Dallas, Texas, son). Choose the spring or fall and, well in advance line up square dances for the group at Melton Luttrell's square dance hall, which is just one of several outstanding dance centers in fabulous Texas. There's plenty to do in the daytime, and, if you wanted to trek across the state, there's lots of Texas to see and more than enough square dancing to enjoy.

These, of course, are just wild shots, ideas of some square dance vacations you *might* set up with your local travel agent. Be sure to plan well in advance so that tickets can be arranged for at the best price, contacts made with square dancers in the various areas and time tables checked to be sure you are going in the most pleasant time of year.

Who knows, 1981 may be the perfect time for your club to include a travel adventure and, if you check around a bit, you'll discover plenty of spots right here in North America where your dance friends have never been.

Travel Sources

FOLLOWING IS A PARTIAL LISTING of square dance trips occurring during 1981. From this it's easy to see how popular square dance travel has become. For additional information, please contact an agency directly. When a caller or dancer is announced as accompanying a trip, his name has been listed in parenthesis. For additional square dance tours, check future issues of **SQUARE DANCING** magazine for advertisements or your local area publication.

Tours Based Around National Convention

Holloway Tours, 6871 Danvers Dr., Garden Grove, CA 92645; four to seven day packages in Seattle; optional trips to Hawaii and Alaska; groups or individuals. (Norm and Joan Holloway; Eddie Ramey from Memphis)

Almaden Travel, 1375 Blossom Hill Rd., San Jose, CA 95118; Convention + Alaska Cruise June 27-July 3 (Mike Degmetich, Bill Davis, Honey and Chuck Wolfson)

Farroads Tvl, 125 Cambon Dr., Ste. Main D., San Francisco, CA 94132; Alaska Cruise June 18-24 (Glen Dickey) also Mini-Coastal Cruise and land tours

Twinsburg Travel, 9753 Ravenna Rd., Twinsburg, OH 44087; Convention (The Dancing Travelers)

Bachelors & Bachelorettes, 1039 West Edgeware Rd., Los Angeles, CA 90026; Convention for singles (Jay Metcalf)

Henderson Travel, 430 Genessee, San Francisco, CA 94127; Convention for groups

KOP Travel, 1706 Main St., Vancouver, WA 98660; Alaska Cruise June 16-23 (Marlin Hull)

Lee Long Travels, Royal Central Tower, Suite 100, 11300 No. Central Expressway, Dallas, TX 75234; Convention, also pre and post-Convention Alaska (Roy and Lee Long)

Northwest Funfest '81, Box 211, Roseville,

CA 95678; Amtrak to Convention (Deane Marsh)
Page Tours, 39256 Paseo Padre Parkway, Fremont, CA 94538; Convention groups also pre and post-tours to Hawaii, Alaska and Canada (Bob Page)

Happy Squares, PO Box 496, Huntington, NY 11743; Bermuda June 20-26 (Daryl and Yvonne Clendenin), 7915 No. Clarendon, Portland, OR 97203; Convention + 11 days Alaska

Aaction Travel Service, 6416 Del Amo Blvd., Lakewood, CA 90713; 11 day cruise post-Convention (Art Lopez)

(George and Pat White), 2642 N.W. 12th Ave., Rochester, MN 55901; Convention via British Columbia

Will Travel, Richboro Shopping Plaza, 1069 No. Second St. Pike, Richboro, PA 18954; Convention + 14 day Alaska package (Fed. Del. Valley S/R/D)

The next listings are square dance packages not connected with the National Convention.

Cruises

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568; Caribbean July 5-12 (C.O. Guest, Ernie Kinney, Jon Jones, Rocky Strickland)

Susan Francis Travel Design (215) 866-8775; Bermuda May 23-30 (Ted Knaves, Dalt Young)

(Stan and Nancy Zaczkowski), 58 Valentine Rd., Bloomfield, NJ 07003; Bermuda June 28-July 5

Capistrano Travel, 31921 Camino Capistrano, San Juan Capistrano, CA 92675; Caribbean August 8-18 (Tony Oxendine, Lee Schmidt)

Touch of Travel, 666 El Camino Real, Tustin, CA 92680; Bermuda and Nassau July 18-25 (Marv Lindner)

Four Star Travel, 1901 So. Bascom Ave., Campbell, CA 95008; Alaska June 30-July 7 (Marv Lindner)

Alpine Travel Center, PO Box 1336, Las Vegas, NM 87701; Alaska June 30-July 7 (Grady and Ruth Greene)

Jay Orem, 561 Carmel Rancho Center, Carmel, CA 93923; Hawaiian Islands June 20-27 (Barbara and Brad Bradford)

Griffin Travel Co., 812 East Whittier Blvd., La Habra, CA 90631; Mediterranean and Greek Islands July 17-August 2 (Baron Muenchausen)

SCAT, 28097 Bradley Rd., Sun City, CA 92381; Eastern Mediterranean July 2-21 (Kenn Reid)

(Lloyd and Vivian Priest) (416) 755-3746; Greek Islands, Israel and Egypt August 2-17

Land Tours

Square Dance Tours International, 4801

Monaco Blvd., Commerce City, CA 80022; Maui April 25-May 2 (Torgy Thorbjornson)

Rainbow Tours & Travel, 2500 Wilshire Blvd., Suite 1028, Los Angeles, CA 90057; 4 Hawaiian Islands May 18-June 1 (Harold Graves, Osa Mathews); May 4-18 (Bill Kramer)

Carol's World Travel, 434 Ridge Rd., Port Richey, FL 33568; Hawaiian Islands April 30-May 15 (Bob and Dee Barnes)

Chuck Arnesty, PO Box 48582, Los Angeles, CA 90048; Mexico April 1-6 (Don Schadt)

World Travel Service, 1010 Amboy Ave., Edison, NJ 00817, Bahamas May 23-30 (Glenn Cooke)

Happy Travelers, 340 Highland Ave., Randolph, MA 02368; Bermuda May 14-20 (Jim Purcell)

ASD Tours, PO Box 438, Huron, OH 44839; England and Switzerland — September and October (Stan Burdick, James Blackwood, Bob Howell and others)

Ghost Riders Squaredance Band, 3143 Meadowbrook Dr., Concord, CA 94519; Holland September

American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, CA 90048; People's Republic of China April 27-May 13 (Johnny LeClair)

KOP Travel, 1706 Main St., Vancouver, WA 98660; South Pacific November

Touch of Travel, 666 El Camino Real, Tustin, CA 92680; South Pacific September 14-October 3 (Marv Lindner)

Richards World of Travel, 1201 A Potomac Ave., Hagerstown, MD 21740; The Orient, June 28-July 15 (Irv and Betty Easterday)

Page Tours, 39256 Paseo Padre Parkway, Fremont, CA 94538; Spain, Nov. 2-9 (Al Brundage, Jerry Helt, Jon Jones, Sam Mitchell, Chuck Stinchcomb, Dave Taylor, Charlie and Bettye Procter, Bob and Nita Page)

Ask Mr. Foster Attention Bud Thaelke, Special Groups, 188 No. Benson Rd., Middlebury, CT 06762

Tours Originating Overseas

Adventure Tours, PO Box 15-045, Christchurch 6, New Zealand; Australia and Near East August 15-September 6 (Art Shepherd)

Munich Dip-N-Divers, Altmannstrass 18, 8000 Munich 21, Germany; Mediterranean Cruise May 12-23 (Hanns-Dieter Keh)

The following frequently conduct square dance tours. While no specific dates are given, contact them for possible future trips.

Midwest Travel Service, 2936 Bella Vista, Midwest City, OK 73110; specializing in train tours (Howard Thornton)

Please see TRAVEL, page 58

The direction we want to go in the future depends largely on what we want to accomplish. What we accomplish is based largely upon our

Changing Attitudes

TO THIS POINT we have been working on the concept that square dancing has a tremendous, untouched potential of non-dancers who are seeking a friendly, inexpensive and accessible couple activity that can be worked into their already involved schedules.

This concept is not built upon mere theory but it comes from talking with many who have tried square dancing, liked it at first, but then were unable to fit into the program as it exists today. Too much time was required in learning how to dance; then, once class time was over, there was still more to learn, and places to dance with *limited involvement* were almost non-existent.

Apparently great numbers of today's dancers feel that they would enjoy a program that required less involvement. When questioned, many expressed the feeling that if we are to entice tens of thousands more new dancers into becoming a permanent part of square dancing, they would be most attracted by a learning period not to exceed thirty weekly (two and one-half hour) lessons and that during this learning period, they would be taught a standard non-changing list of approximately 75 foundation basics. Many of those questioned expressed the belief that the new dancers, having completed the course, would need an assurance that they would not be subjected to a continuing flow of new language to learn and that they would be provided with friendly, fun clubs at this level.

Let us assure you that the type of program that these people are talking about need never be dull or uninteresting. What we are looking at is a realistic "popular" square dance concept where dancers would never be bored by having the *same old things* over and over again but one where they would be continually attracted by creative choreography, using just the basics they learned in thirty weeks and helped by directional calling and intelligent choreography.

We have never in this mini-series sug-

gested the elimination of programs beyond this revised concept of Mainstream. On the contrary, we have pointed out that those who are looking for deeper penetration, who have the time to spend dancing more frequently and consequently absorbing more language, *should have* programs that meet their desires.

However, these points beyond *popular* Mainstream should not be emphasized as being the *goal* of *all* square dancers. We see clearly that to get the full pleasure of the activity, dancers should be allowed to enter gradually into the new concept of Mainstream and should be encouraged to stay at that plateau sufficiently long (perhaps for a period of two years) before being induced into the deeper categories.

With this concept in mind, the more involved plateaus may be made stronger because those coming in have become proficient dancers at Mainstream and will have expressed a desire to go even deeper rather than being *forced* ahead prior to having sufficient dance experience. This concept allows an opportunity for strengthening Mainstream with the result that all plateaus beyond should benefit.

Developing an Attitude

If a program that is healthy for those who can dance only once a week as well as providing for those who are able to dance two, three, or more times each week, is to succeed, then dancers, teachers and callers need to recognize Mainstream as being *the* "popular" dance and promote it accordingly.

What has happened to this point is that the dancers, after only a few months of classwork and unprepared for more complicated dancing, have often been thrust into club programs beyond their present reach. The result has been a building of barriers both on the part of those who are experienced and who do not welcome the less experienced dancer and the new dancer who is made to feel insecure by not being properly indoctrinated and, as a

result, is pushed off into a corner and sometimes right out of the activity. It is partially because of this situation that cliques, the bane of all square dancing, are formed.

The Caller

It is one thing for callers to have the moral conviction that their calling is not based on a desire for making money. This is simply an unrealistic though idealistic approach. Any caller coming into the field today is faced with tremendous expenses in the purchase and upkeep of sound equipment, records and clothing plus the expense of getting to and from the dances. Some callers feel rewarded if they are just able to offset these expenses.

Our recent poll brought out that many callers today are calling for small clubs and classes with only two or three squares and, because of this, are struggling to meet their financial obligations. A revised Mainstream, designed to retain 80% or more of those coming into square dancing, will eventually mean larger classes and clubs and consequently a better financial return for the caller, while at the same time keeping the admission costs down because more dancers will be sharing the load.

Apparently callers are working on small, short-term classes in order to get new, often poorly trained dancers into the club system. Because of this, the clubs are frequently fortunate if they can retain a status quo, losing as many dancers (both old and new) as they are bringing in.

Consider a less complicated Mainstream program where dancers are not involved so deeply, where they are encouraged to progress in a more relaxed fashion through their learning period and then are provided with club programs built around the style of dancing where they are made to feel they are *winners* rather than *losers*, in a program where, if they must, for one reason or another, be absent for a time, they will still feel welcome and find that the basics are familiar to them when they return.

Many veteran callers today have dropped out of the explosive phases of the activity and found fertile pastures in calling one-night stands for church and social groups and conducting limited basic recreation programs. These callers report that here is where it's happening. People of all ages are flocking to

these programs and finding a form of recreational square dancing that has all but disappeared. From this, we take our cue in looking toward the future.

No one likes to give up an activity he enjoys but all too many who are presently involved are being forced out of square dancing because of the present frequency requirements. These dancers will be encouraged by the concepts that are outlined here. The expertise of the new dancers coming into the Mainstream clubs should be more highly developed and, at the same time, there should be a healthy reservoir from which future participants in the deeper levels may be held until they are ready. As it stands today, in many areas the only place for newcomers to dance is in a club that is far beyond their reach. For this reason all too many dancers have dropped out. Under a program of a *popular Mainstream*, there will be a place for everyone.

☆☆☆

Of course, much of this is theory but much of it is based on past history of the activity. There have been very successful ongoing programs utilizing just 75 basics. These have been filled with *challenge* created largely by intelligent, descriptive, directional calling. New dancers just entering the activity have been promised a fun, couple activity that is inexpensive, friendly and one that will not interfere with their normal lives. Let's give them what we promised.

It Will Work

For a concept of this type to succeed, dancers, callers, teachers and leaders *must all want it to succeed*. The limited list of basics that will make up this proposed program will need to be agreed upon by the callers and endorsed by Callerlab. Area caller associations, dancer associations, and Legacy will need to *enthusiastically* support it if they feel that its *high retention potential* represents the dancer-conservation program they have been talking about for years.

As to a name. We reflect back to a time before we had so many labels and when we were trying to decide what the "popular" level might be called and veteran caller, Arnie Kronenberger, came up with the best suggestion. "*Let the name of this program be Square Dancing!*"

Which Direction to Turn?

by Jon Jones, Arlington, Texas
Chairman of the Board of Callerlab

Jon
Jones



THIS QUESTION HAS BEEN ASKED by many callers and leaders all over the world. It is not new. It has been asked for over 30 years and yet nobody has come up with a fool-proof solution to satisfy everyone.

The question is in regard to the Mainstream Basics program. Callerlab has developed the most workable program ever! Nobody has ever said that the Callerlab program is perfect but, in the eyes of the majority, it is closer than anything in existence today.

At the first Callerlab Convention, held in St. Louis in 1974, the big outcry was "Develop a Mainstream program of basics that every caller, all over the world, can use so the teaching and learning process will be standardized." The Mainstream Basics committee was formed with Johnny LeClair as chairman, and the process began.

The first proposed program took almost two years to develop and was adopted on a one-year trial basis at the Convention in 1976. This same program was adopted on a permanent basis in 1977 with a suggested teaching order and a recommendation of 41 sessions or 80 hours of teaching time.

The amount of teaching time was the most workable average selected by the committee from suggestions that ranged from a low of ten weeks to a high of 70 weeks. If every caller in the world were to make up a Mainstream Basics list, along with the amount of teaching time, we would probably have 9,000 different programs, presuming there are that many callers world-wide. What a disaster that would be to the square dancing world!

Square dancing is more standardized today than ever before, due to the hard work and dedication of the committees and members of Callerlab.

There have been a certain number of complaints about the length of the Mainstream

program and the teaching time. Some of them have been justified, but there have been many more compliments than complaints. It was interesting and rewarding to hear the European Callers Association at their meeting in Munich, Germany, in July, 1978, adopt a policy that the Saturday night dance at their Festival would consist of the Callerlab Mainstream program *only*! What fantastic cooperation and what a compliment to Callerlab.

We may have reached a time whereby the Basic and Extended programs need to be "frozen" for a certain period. These aspects will be discussed at the Convention this year.

It is disturbing to hear callers complain about the length and amount of time required to teach the Mainstream program when all along their ultimate goal is to push their new dancers to the Plus II level as fast as possible. Some callers are trying to attain this impossible goal in 20 to 25 sessions. How sad it is to see this happening, and watch dancers suffer and be totally frustrated when they enter the square dancing world. The caller and club are not being fair to the new dancers.

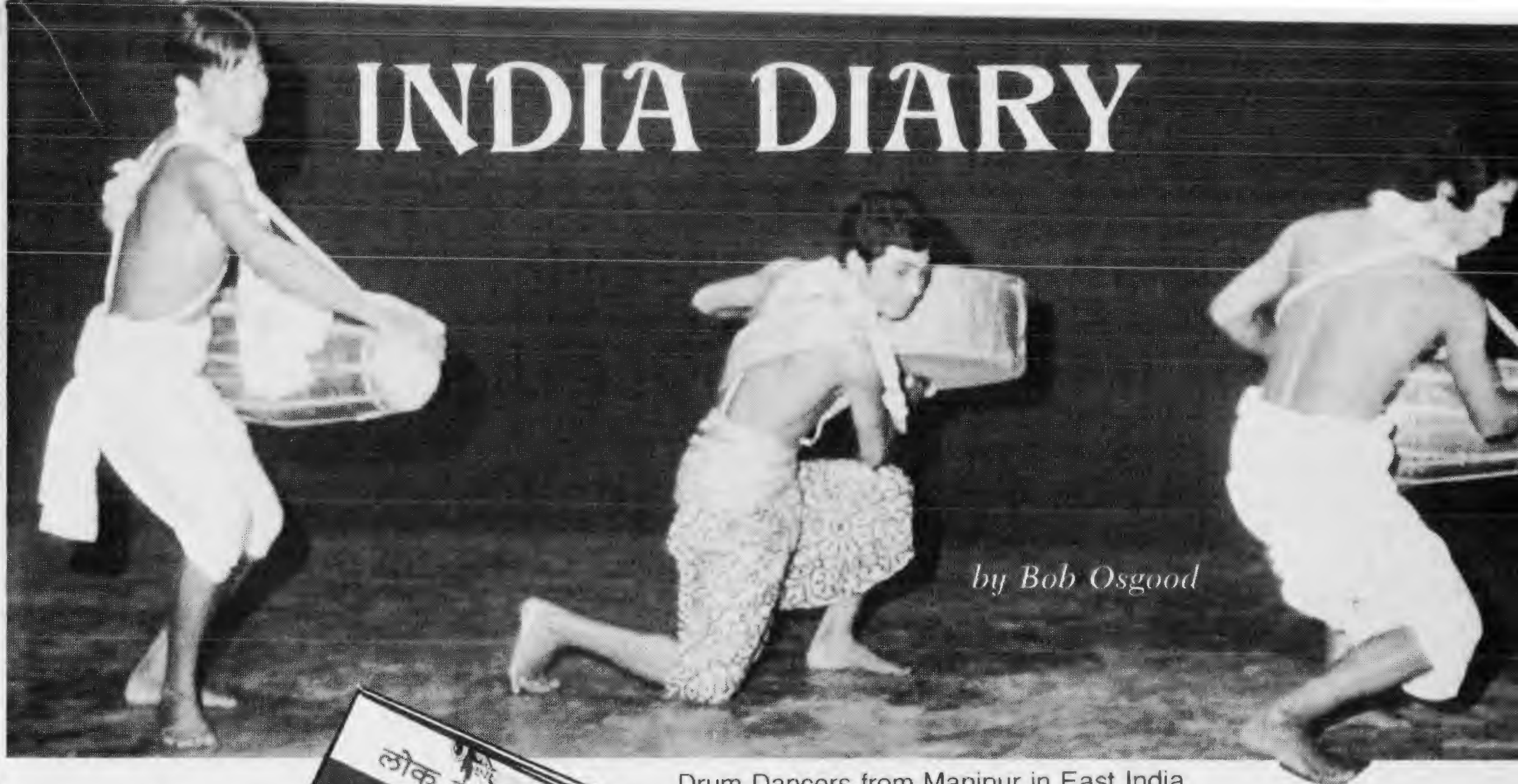
The Mainstream program *does work*. This has been proven in many instances. It can and should work all over the world. All it takes is commitment and cooperation of the callers and leaders.

We need to keep the fun and sociable aspect of square dancing uppermost in our minds and not frustration. Too many very good callers have forgotten what made them popular and in demand all over the world. They became well known for the simple reason they called a fantastic dance. No mention was ever made about what level they called or how choreographically intricate the figures were. They simply called a great dance.

Good leadership and good judgment are the keys to the entire activity. If the callers

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INDIA DIARY



by Bob Osgood

Drum Dancers from Manipur in East India



From the Editor. Early this year, I was invited by the Government of India to be that country's guest at its 1981 cultural pageant and Republic Day celebration, being held in the capital city of Delhi. On January 22, after a connecting flight from Los Angeles, I boarded an Air India 747 out of New York on a flight that would eventually take me through 13 time zones, more than halfway around the world. The purpose of my visit was to observe some of India's folk dances and to sample some of the many faces of India.

The trip lasted a week but in that short period of time, I saw much of the old and new sections of Delhi, visited the Taj Mahal in Agra and paid a very informative visit to Bombay. In so short a time, one sees only a small part of such a large country but what I did see could more than fill the pages of this issue. Here's a brief report.

IF YOU WERE TO TAKE a typical, old-fashioned American Fourth of July celebration, mix it with the crowds at the annual homecoming football game and toss in a bit of the Pasadena New Year's Day Tournament of Roses' Parade, you would get a fair idea of the size, scope and excitement of Republic Day here in India. With cultural events going on all week, the focal point took place at 10:00 AM, January 26, down the main street of Delhi, the capital city of India. This was the grand parade, led by Prime Minister, Mrs. Indira Gandhi, and viewed by the presidents of India and Mexico.

At the start helicopters flew over the parade route showering the more than a million spectators with rose petals. Next came a lone helicopter dressed up like a gigantic elephant, trunk, tusk and all, lumbering from one side to the other. It delighted the young as well as those of us who had never seen a costumed helicopter before. Then the parade began in earnest.

A dozen giant elephants, real ones this time, led off the procession. Next was a display of military might (mostly Russian equipment) and marching units from all of India's varied military divisions. Then came the unusual.

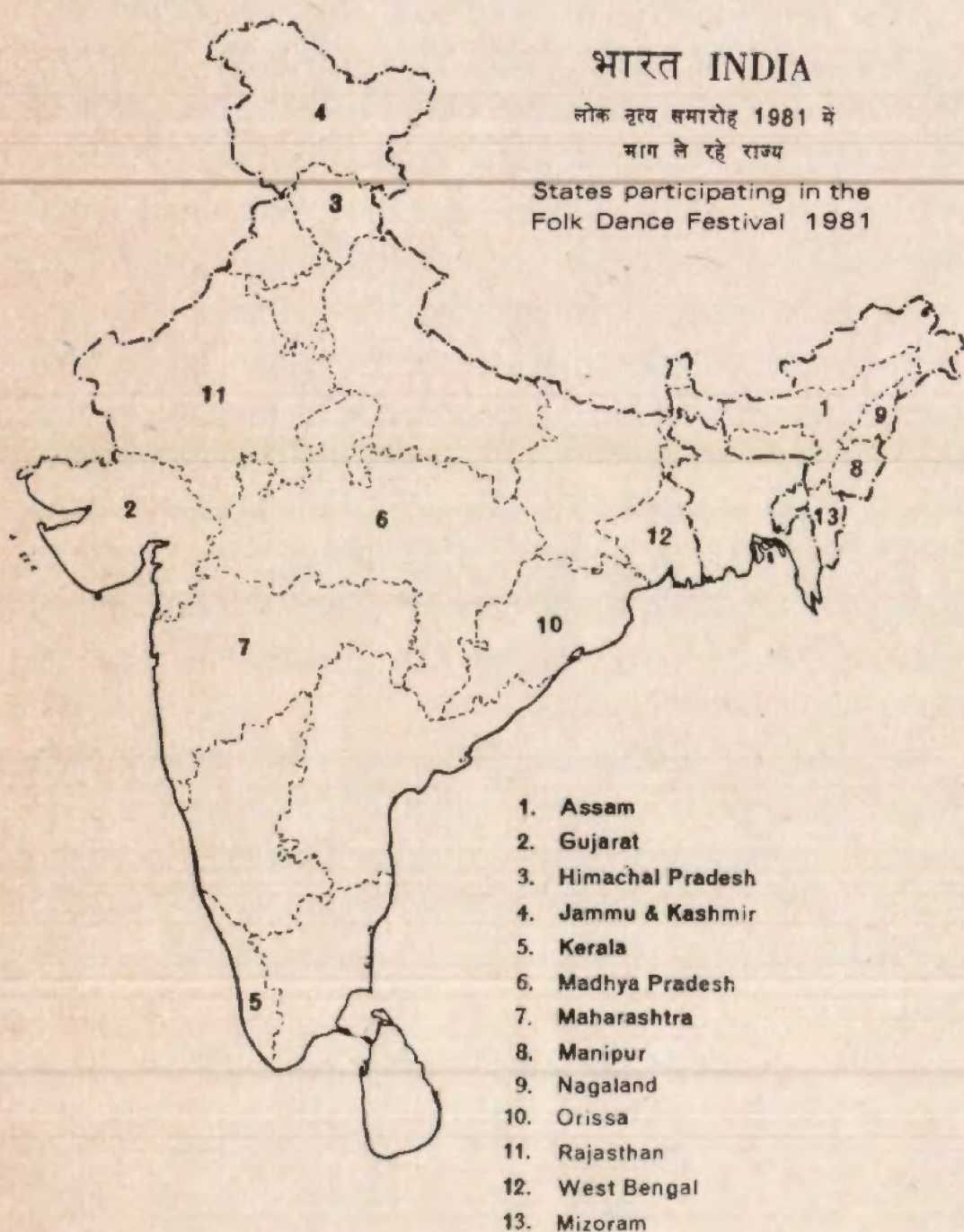
A file of some two dozen flag bearers, waving brightly colored banners, led the contingent of folk dancers. They came from 13 of India's states, each unit breathtakingly cos-

tuned in the native garb of its area. The dancing units, some of them numbering more than one hundred, would move fifty yards or so, then, while the parade stopped briefly, they would each perform a small portion of their regional dance and then move on. Accompanied by drums and a varied assortment of pipes and horns many of the dancers sang as they performed.

One unit of men from the shepherd communities of Southern Orissa came down the parade route on stilts, dancing to the accompaniment of instruments known as the Dhol and the Mohure, while a drummer sang as he beat his drum and moved along with the dancers.

A few of the dance groups were on floats accompanied by fairly large musical ensembles. All the dancers seemed to be enjoying themselves and the crowds stacked up along the curbs reacted spontaneously to their performances.

Once the parade was over, I spent a couple of hours talking to Mr. A. J. Jaspal, who holds a title similar to that of cultural minister of the country. As he started talking about the folk dances of India, it was easy to see that he was launched on one of his favorite topics.



"The dances from each of our regions are essentially distinct and different from each other," he said. He told about the natives of one community, whose unique folk dance is done to the accompaniment of a waterfall. Their footwork is a gliding step that interprets the falling water and the rhythm is that of the water hitting the rocks at the base of the falls.

Another special form of dance is done by the tribesmen in a northern section of the country. As Mr. Jaspal described it, the males of the community would occasionally have a *night on the town*. Then, after tearing things up a bit, they would wander boisterously back to their own community. Not yet ready to call it a night, someone would suggest a bit of dancing. The more prudent, aware that the authorities might be looking for them to curb their rowdiness, would caution the group to be quiet. Each time one of the members would start to speak loudly or let out a cry, others would go shh. This would be repeated over and over, shh, shh, shh. As the dance moved on in virtual silence, but not without enthusiasm, the shh, shh, shh, shh, shh rhythm would increase in tempo, though not in volume, and this shhing sound became the accompaniment of the dance.

For a population of more than 670,000,000 people, India boasts many cultures, over 140 tribal mother tongues and many different folk dances. Living as they do in close communion with nature, the people of India have captured

the moods of nature and have songs and dances for every occasion. They have been able to preserve much of the Indian tradition and cultural heritage in its pristine form and this is reflected in their folk dances and songs.

Our third night in India we saw samples of folk dances from some of these tribal societies at the Republic Day Folk Dance Festival. Presented in a large arena, dance groups from 13 states put on a strikingly colorful pageant with each unit unique in its costume, music and dance.

Many of the dances featured men only and as folk dances are intended to do, they told stories of battles and wild game hunts and imitated the skills of farm folk and village dwellers. Spears and shields from one of India's states reminded us of African tribal dances. In one number the male dancers attacked each other with sticks, setting up a rhythm that increased as the dance went on, not totally unlike the Morris dancers we enjoyed in England.

In other dance shows we've usually found a "key" dance that ties it together with dances of other lands. One that comes to mind is the Varsovianna. Some time ago while watching a group perform in the walled city of Dubrovnic, Yugoslavia, we were delighted to hear the familiar melody, "Put your little foot." The dance was slightly different from the version we know here in the United States but it *was* the Varsouvianna. From time to

time it's popped up in the folk dance performances of groups from Mexico and Austria.

In Delhi's Republic Day dances, we also found a "key" dance. It was the Cheraw Dance coming from the Mizoram region of India. According to our informant, the Mizos perform a number of dances on festive and religious occasions to appease the evil spirits. "The Cheraw," we were told, "is a very popular folk dance of the Mizos tribals and is performed as a sacrifice to propitiate for the death of a child so that his spirit may obtain safe entry into the heavenly abode. The girls perform nimbly, stepping and jumping over and across long bamboo rods held on the ground and struck together to provide the rhythm for the dance. The performance calls for great agility and alertness, both mental and physical, on the part of the dancers."

Perhaps this sounds familiar; if you've seen the Philippine dance, Tinikling, you'll note the similarity.

There are always formations of dances from other countries that remind us of some of our own dance traditions. In several instances, the Indian groups would spread out in a large circle and the leader would draw the others into a spiral. This reminded us of the great mountain circle dances of the Appalachian area and the "Ball of Yarn" figure that is a part of these dances. Many of the numbers were done in circles. A few were done in lines —

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I wish to thank the government and the people of India for their kind invitation and gracious hospitality. The experience was one that won't be forgotten, for in so short a time I had the opportunity of seeing and doing much. To the officials who handled the itinerary, the dancer leaders who shared their time and thoughts and Kam, who served as my driver, I thank you all. A special thanks to Bud Thaelke of Ask Mr Foster for his invaluable liaison and to Joe and Ann Rechter who put all of this in motion.

— Bob Osgood



CONTRA CORNER



by Dick Leger, Bristol, Rhode Island

Here's a new smoothie you'll enjoy

THIS IS ANOTHER beautiful dance that was handed to me by Roger Whynot at a dance I was calling recently. The only thing is that he neglected to put a name on it, so I am taking the liberty of naming it after the action of the dance itself. Once again he has come up with something out of the ordinary which flows very well.

Setting it Up

The dance is a little tricky to teach so I would set it up as fast as possible to allow extra time in the teaching portion of presenting this dance. Let's line our squares up and down and across the floor. Side ladies chain across, heads face partner and back away to join the sides. All join hands and straighten the lines and we're ready to teach.

Teaching the Dance

Face the girl on your left and do sa do. Same four facing people make a right hand star once around. The men at this point will move up next to the girl they did a do sa do with and with the arm around her waist will promenade straight ahead. Notice at this point one line (active men) will be heading away from the caller; the other line will be heading toward the caller. Wheel around and come back to

place (as couples) face in and flutter wheel, sweep a quarter more, pass thru and star thru. With opposite couple circle left and right all the way. Ends must cross over at this time so all can face a new girl on their left to start the dance again.

Calling the dance . . .

Star and Promenade

by Roger Whynot, Pride's Crossing, Mass.

— — — —, **With the corner do sa do**
— — — —, **Same four with a right hand star**
— — — —, **Men move up and promenade**
— — — —, **Wheel around and back to place**
— — — —, — — **Flutter wheel**
— — — —, — — **Sweep a quarter more**
Pass thru and star thru, — — circle four
— — — —, — — **Other way**
Ends cross over, with new corner do sa do

For this dance the music could be your choice with anything that would enhance your program. I like the "Sprig of Shamrock," cynda album. There are several bands on this particular album that fit beautifully. This dance, depending on the type of music that is used, will give the dancers a certain majestic feeling while dancing it, but then again, most contras, to some extent, do give people that feeling!

EXPERIMENTAL NOTES

Compiled by Ray Rose

GO FIRST CLASS (Suggested for A2 or above): From parallel waves, outfacers switch the wave. Ends facing in circulate. Centers facing in diagonal circulate to center of the other wave. Results in two-faced lines. (Jack Lasry suggests those centers facing in look at each other and circulate into each other's position)

From a static square — **Heads square thru four, touch one quarter, Go First Class, bend the line, star thru, zoom, centers pass thru, allemande left.**

SCHOLARSHIPS — 1981

The Sets in Order American Square Dance Society is pleased to announce the awarding of several full and partial scholarships for the 1981 caller school season. The granting of this year's awards was based on a number of criteria. The purpose of the awards is to assist those with a desire to learn to call who might otherwise not be able to attend a caller's school without the assist of such a scholarship. Congratulations to all those who applied. We only wish it were possible to grant scholarships to all who applied. Those winning the awards have the freedom of selecting the school they wish to attend.

Scholarship grants for 1981:

Thomas J. Bell, Key Largo, Florida
D. Hobert Herron, Payson, Arizona
V. S. Houston, Guadelajara, Jalisco, Mexico
G. K. McNeal, Greensboro, North Carolina
Richard Tayloe, Roanoke, Virginia

VOX SALTATORIS: THE SQUARE DANCER SPEAKS UP



To Dancer Responsibility

I THINK YOU ARE laying too much responsibility on the callers. My viewpoint may be narrow as I dance mostly in the semi-rural communities in Northern San Diego County and visitations and participation involves about 19 clubs.

Many of our problems are caused by dancers failing to face up to our responsibilities. We aren't honest with ourselves by failing to make necessary decisions as to exactly the kind of club we want, the level we want to dance, the degree of social activity we want as part of our club program. We slough off too many decisions onto the caller and then complain if his decisions aren't what we want.

Clubs should have general membership meetings and decide just what kind of club as to size, dance level, social programs, etc. that most of them will really support. When I say most, I don't mean 51%. It should be at least 80% because while people will fight the devil himself for their schools, churches, political rights, when it comes to recreation most of them would rather switch than fight. They will quietly turn their backs and walk away.

When a club decides just what it wants, it must plan how it is going to get there. Decreasing social pressures or lowering the dance level is easy. Increasing membership, raising its dance level and adding social programs might require many months. It must decide what the costs of such changes will be in

time and money and if it is worth it to them.

By dodging our responsibilities, by not paying our own club's way, by trying to live off of each other through visitations, we are creating conditions which suppress alternative choices and dancers are faced with "Do it this way or get out." If we dancers will accept our responsibilities to be our own selves, to pay our own way, this will lead to more variety and should retain a lot of the dancers we are now losing.

Dallas Tinling, Vista, California

On Advertised Levels

AS ACTIVE DANCERS in the Alamo Area, we are becoming quite concerned about our activity and where it is going. At a recent Association Dance, the level was advertised on the flyer as Mainstream Plus Quarterly Selections. We attended and unfortunately the level was not as advertised. The caller used at least 15 calls from the Plus 1 and Plus 2 lists without first walking them through.

Our question is "Was the caller ever told what level to call?" You cannot leave it up to chance that the caller will see the flyer and know what to call. There has to be better communication between the caller and the Association and/or club sponsoring the dance. What did the caller's contract state? If he was aware of the level, then he was in direct violation of Callerlab's policy which states that the caller must stay within the advertised level. If he does call higher, then he must first walk it through for the floor. Some of the calls were walked through after the squares broke down; some were never walked at all.

What happens to our new dancer who comes to the dance with enthusiasm and high hopes and gets hit with relay the deucey and remake the thar? He leaves the dance angry and frustrated and goes back to his club caller complaining that he couldn't dance. Will we see this dancer again? We think not, and he is the backbone of our activity. If we lose him, then we've lost a bit of ourselves in the process.

Our point is this: Either have the caller adhere to the advertised level or else don't bother to advertise the level at all. Let's give our new dancers a chance. They certainly deserve it.

Ron and Donna Petrick, San Antonio, Texas

On Wearing Cowboy Hats While Dancing

THERE IS NOTHING actually wrong with hats or wearing them to or from a dance, but it was the general consensus of the majority of those present at a recent Miami Valley Dance Council that wearing them while dancing was not exactly in the best of taste, that it was highly uncouth or slightly rude, to say the least, unless it is the ultimate desire on the wearer's part to let all know that he is the proud possessor of such a hat.

Since it has always been the custom for a gentleman to remove his hat upon entering an edifice, in the presence of a lady for a meeting of any kind, a square dance falls within this category. This custom follows the general custom of common courtesy that should be shown today.

This also could conceivably be considered an extrapolation of the ever-increasing trend toward getting away from the accepted dress code for square dancers. This general trend toward sloppiness or carelessness is permeating everything which is a deterioration of pride in one's self. Let's try to reverse

this trend in order to keep square dancing on the high plateau that it has been for the common good and enjoyment of all participants.

Albert A. Moedub, South Vienna, Ohio

On the Dropout Problem

OUR CLUB HAS ATTEMPTED to address itself to this problem. One club's effort doesn't prove much but it can indicate that there are perhaps not as many people as supposed who want to square dance and can't find a place to suit them.

We have been holding dances at the Extended Basic level for over a year now for any and all and we are beginning to think the problems are insurmountable. First we had to get a nucleus, culled from old membership lists and from memory, then new class members as they began to graduate. This meant letters, flyers, advertising, telephoning and reminders. We were very fortunate in having a place to dance, a time and our club caller, Dave Hass, who also believes in this idea. Dances have to be held on a regular basis and this makes it costly if not enough show up to make ends meet.

Some observations: Those not into square dancing, don't remember to come . . . New graduates come and feel they are beyond it . . . Old members dropped out because they never were regular attenders and couldn't keep up and they still don't attend regularly, so you can't count on them . . . There were not enough to keep a club going, since to maintain three squares, we feel you need about eight squares as a base . . . Some new graduates are not really prepared for Extended Basics and cut down on the enjoyment of the rest of the dancers . . . We've had as many as five squares and as few as one, with about two to three being usual. . . .

Perhaps a year is not long enough a time, but it is about all we can afford for the response we have received. We are dealing mainly with people who like to square dance about every other month, or once a month, and for us, anyway, this has become too burdensome. By the way, we called it Relaxed Level.

Bob and Lois Osborn, Branford, Connecticut

Traditional Treasury

A Special Illustrated Segment Out of the Past

TO THOSE WHO SEEK their challenge in today's myriad array of terminology, we invite you to travel back with us in time to a period when square dancing appeared to be far more *physical* than it is today. As oldtimers will tell you, much of the choreography prior to the 1950's consisted of memorized patterns and a great many of these were spectacular if not a bit awkward on the basis of today's standards.

Nevertheless, oldtimers, in speaking of the "good old days," remember the Double Bow Knot, the Rattlesnake Twist, Take a Ride on the Trolley and other movements which were bound to evoke gasps from any viewing audience and occasional groans from the pretzeled dancers.

To today's dancers, some of these dances may seem a bit awkward but, remember, this

was the style of dancing that many in the activity grew up with. The figures were vigorous and, if the participants knew their part well, there was little concern about physical discomfort.

When viewing some of the current, more subdued exhibitions, we note that though many contemporary movements are used, there is frequently an element of *sameness* in the waves, circulates and arm turns that was not present in many of the dances of yesteryear.

While it's not difficult to describe some dances with words, it is virtually impossible to tell you about others without the use of pictures, so we would like to pictorially introduce you to The Ox Bow Loop.

No one can tell you how old it is nor who composed it though we imagine that it, like so many of our traditional patterns, somehow just popped into the head of a caller, perhaps one getting a group ready for an exhibition.

The Calls Were Simple

"First Couple out to the couple on the right for an Ox Bow Loop." That was usually the extent of the call.

Let's look at the action. From a circle of eight, man number one would raise his left

hand, holding his corner's right (1) and, placing it next to her left hand, would create an arch under which he would back (2) pulling his partner and the others in the line with him (3) until eventually all the dancers had moved beneath the arch (4) disragging the couple who had made the arch with them (5) and returning to a circle (6).

The important thing the dancers needed to remember was that once the active couple moved under, the man would put his left shoulder adjacent to his corner's partner's right arm (3) and remain with that contact until the final couple had gone under the arch.

The turning-under arms, sometimes under crowded conditions, are typical of certain folk dances from many countries. You'll find examples in a Landler, a German Schuplattler and a number of early American traditionals. Seldom, however, will you get a more involved tie-up of bodies than you will when this simple pattern is extended to a Quadruple Ox Bow Loop.

Starting as we did before in a circle (6), the lead man will again put his left hand and his corner's right hand up to his corner's left hand (7) and duck under as before (8) keeping his back adjacent to the shoulder of his corner's



partner (Are you mixed up yet?).

At this point, the next man to come under the arch puts his left hand and that of his corner up to the arch, backs under (9) and pulls his partner (10) and the others in the line along with him. The third man coming along does the same thing, making an arch and backing up so that his left shoulder is adjacent to the right shoulder of the nearest arching man (11).

Finally, all four men have made the arch and the unwinding begins (12). Starting with the lead couple, each pair of dancers is pulled

through (13) until finally, with a dishrag (14) the last couple turns under and the circle is again restored (15).

Mostly For Show

Unless you're working with a demonstration group, there is little chance you will be introduced as a participant in The Ox Bow Loop. However, if you are, remember that all hands are kept joined throughout the pattern and also remember that what may seem a bit awkward to you at first will become smooth with practice and that what you are dancing is a part of the traditional American Folk Dance.



some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

ONE OF THE CHANGES that dancers see as they move into Advanced and Challenge areas of dancing is more emphasis on understanding the *concept* of a call rather than merely learning a simple, personal traffic pattern. Beginning Advanced callers sometimes make the mistake of thinking that a dancer will understand concepts just because he has entered the field of Advanced dancing. Experience shows that dancers do not begin to visualize in terms of concepts until they have been in the Advanced and Challenge movement for some time — about two years for the average Advanced dancer. Concepts are much more natural for callers since the caller sees the simultaneous action of the eight dancers as a single happening. Dancers, on the other hand, have a particular path to cover and, typically, learn that path by traversing it many times.

There are several ways in which concepts are utilized in Advanced and Challenge dancing. One of the simplest methods is that of having dancers work familiar calls as a couple instead of as individuals. This is even identified at the C-1 level as the "As Couples" concept. However, most dancers can be talked through routines in this concept at just about any level because (1) the concept is easy to

grasp (Men put your arm around her waist and don't let anything come between you), and (2) it can be used with simple calls that everyone knows very well. Other concepts in this vein include concentrics, tandems, Siamese, and twosomes. The thing these concepts have in common is that they use two-couple moves in a slightly modified traffic pattern.

Modifying the Movements

Another type of concept used in advanced dancing is that of modifying a well-known call by changing some portion or fraction. Typical examples are: Spin chain the gears . . . but turn the stars one half, Load the boat but centers go three quarters, Square thru but on the third hand, chain reaction but don't turn the star. There are many others in this same vein. They tend to be more difficult than the "As Couples" concept (used with simple two-couple calls) because they require that the dancer be able to identify the parts of a call and, to some extent, the overall flow in order to do his part. In addition, by doing his part differently he has to modify the well-learned path that he associates with the call. He must understand the *concept* of the call. Traffic patterns tend to become particularly confusing when dancers rely on turning or working with a dancer of a particular sex (say boy with boy) in the normal execution of the call, then when a portion of the command is modified so that the familiar part must be done with a different sex; the pattern is lost and the figure can not be completed correctly. Practice in APD will help in this, but that also takes time.

A third way in which concepts are developed in Advanced and Challenge dancing is by fractionalizing. The most common practice here involves calls that have a definable halfway position. Where that is the case, the caller can instruct the dancers to do the call once and a half times (typically). Examples include: Split circulate once and a half, Eight circulate once and a half, Acey deuce once and

It is our goal to reach every segment of the square dance activity. This advanced dancing section is but one of many that reaches out to special interest groups. Others reach the round dancers, those involved in contras and traditional dancing and those looking for very simple dance material. Although all these special features do not appear in each issue, we also include sections devoted to the single dancers, teen dancers and those involved in clogging among others. If, in all the various sections of SQUARE DANCING magazine, we are not hitting your special interest, please drop us a note.

a half, Scoot back once and a half, just to name a few. In many cases, this type of conceptualizing will put the dancer into new and different formations. This teaches formation awareness, but takes some getting used to.

There are other concepts (Split, Funny, Crazy, Phantom, etc.) One thing they all require is an additional dimension of sophistication and training for the dancer. Most dancers require much time and practice to become adept at concepts. Probably not until they

have danced two or three hundred hours at the Advanced and Challenge levels will they become proficient at concepts. Of course, concepts, once learned, are fascinating. They certainly add a dimension to dancing, and they also give insight into the nature of a call, and even into overall choreography, that is both rewarding and satisfying. It is fun to be with the caller not only step by step, but in appreciating a complete pattern as it is developing.

THE QUARTERLY MOVEMENT REPORT

APRIL

MAY

JUNE

BY CALLERLAB

QS



Release Recycle Selected

FOR THE QUARTER beginning April 1, 1981, Callerlab has selected one new movement for use in workshops at Mainstream dances. This move was written by Dick Kenyon and is called **RELEASE RECYCLE**. The definition and some dancing examples follow:

RELEASE RECYCLE: From a quarter tag formation, the ends of the right hand wave and the outside boys (beaus) extend to the dancer ahead of them and all finish like a **RECYCLE**. Ends in a starting double pass thru formation. Timing is 6 steps.

Dancing Examples

From Static Square (#14 on Formation)

Heads pass the ocean, RELEASE RECYCLE
Centers pass thru, touch to a wave
Recycle, square thru three quarters
Trade by
Left allemande

Heads pass the ocean, RELEASE RECYCLE
Double pass thru, centers in
Cast off three quarters, star thru
Centers touch, RELEASE RECYCLE
Centers pass thru, pass thru, trade by
Allemande left

From 1P2P (Facing lines #22)

Pass thru, wheel and deal
Centers step to wave, RELEASE RECYCLE
Centers pass thru, box the gnat
Grand right and left

Pass the ocean, girls trade, recycle
Veer left, ferris wheel
Centers step to a wave
RELEASE RECYCLE
Zoom, swing thru, turn thru
Left allemande

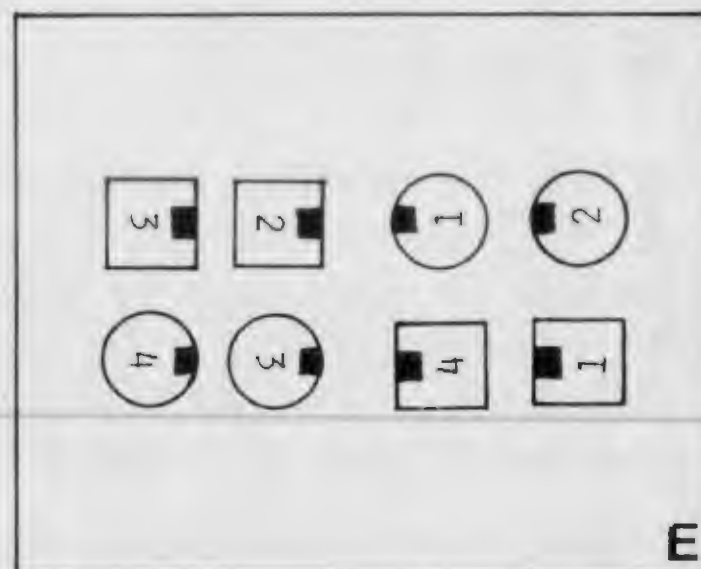
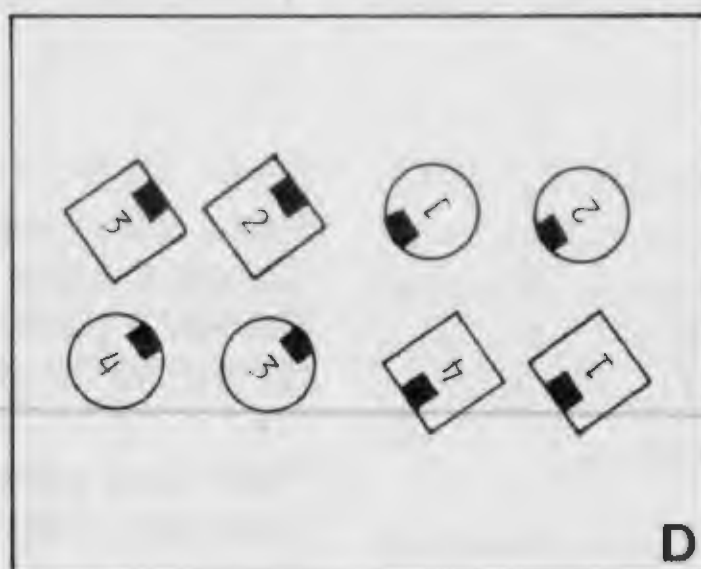
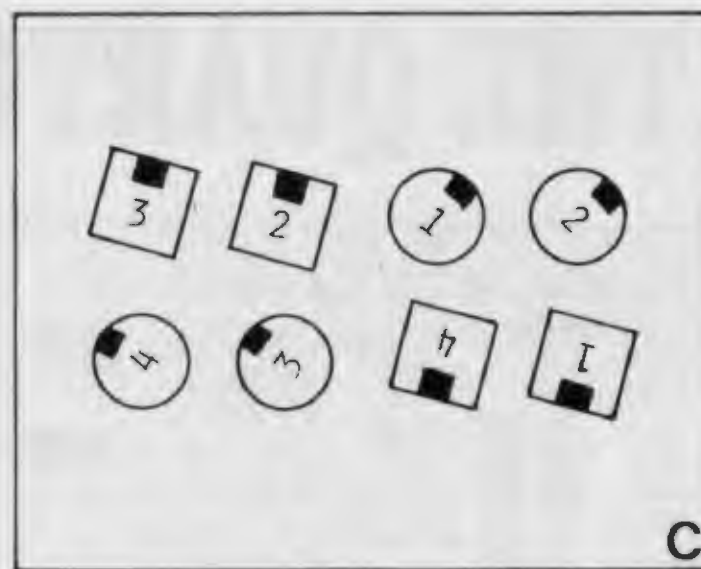
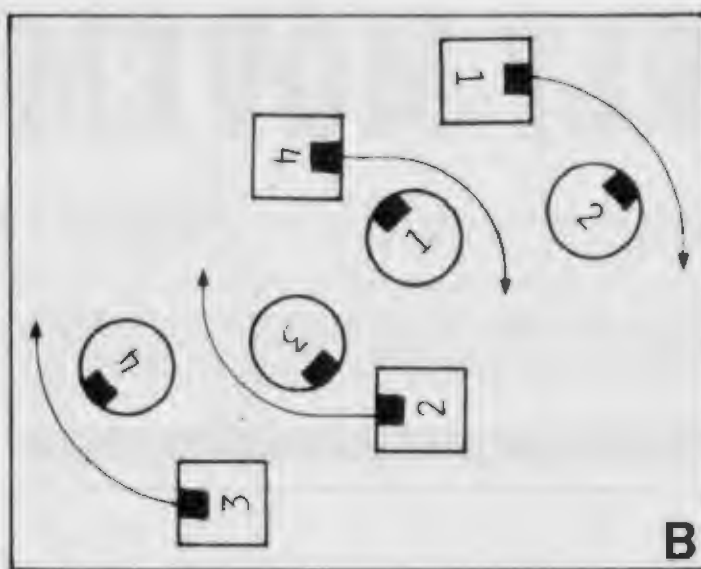
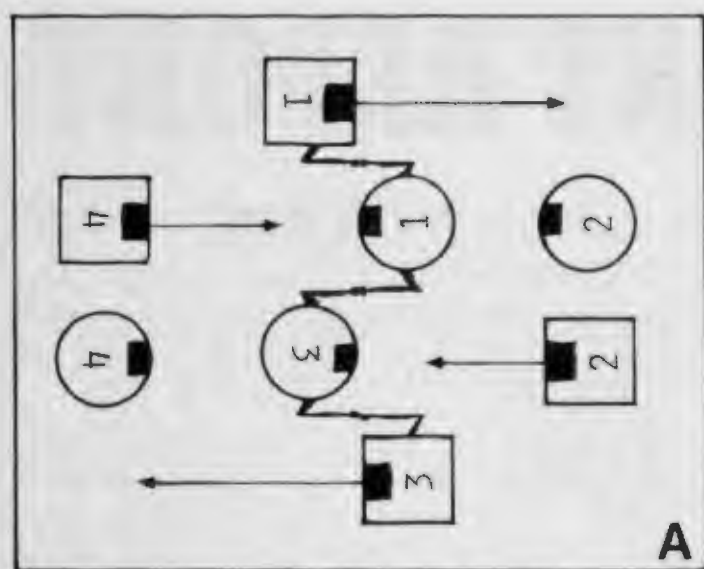
Please remember that this is the Quarterly Selection for the quarter beginning April 1, 1981. It does not mean that all clubs or all dancers must use the call but rather it is for groups that would like to try something extra. It should be workshopped before being used at any dance labeled Mainstream. For the majority of clubs, this call should be used with standard set-ups only (girl on the boy's right). For groups that can handle variations of recycle, this call can be used from a variety of boy-girl arrangements. However, not all clubs enjoy or desire other than standard positions.

TAKE A GOOD LOOK

a feature for dancers



TAKE A LOOK AT THE
CALLERLAB
QUARTERLY
MOVEMENT
RELEASE RECYCLE



JOE: For the next three months we should get very well-acquainted with Release Recycle, a movement composed by Dick Kenyon, which is described on the previous page.

BARBARA: For our closer look, you'll note that we took one of the examples and simply had the head couples pass the ocean, which gave us a standard right-hand ocean wave in the center of our square (A).

JOE: In this particular setup, we are dealing with men and women as much as with positions, as a means of better describing the action. You'll notice that as each man moves forward, he immediately relates to the lady who will recycle with him. Taking the two men who are the ends of the ocean wave first,

note that they will move forward until they become adjacent to the ladies who face in and then simply do a recycle movement (B) around that lady (C) until they have maneuvered around (D) and formed the end couples for a starting double pass thru formation (E).

BARBARA: Those men on the outside (men four and two) in our example step directly forward and with the lady they face start a recycle movement (B).

JOE: We found at this point that the center ladies in particular needed to adjust to get around with the man (C) in order to end the movement (D) directly in front of the outside couples (E). The more we did this, the more comfortable it became.

The Dancers

Walkthru

CONTINUING THEME FOR A YEAR

THE SQUARE DANCE RESORT at Andy's Trout Farm, Dillard, Georgia, had an interesting project for 1980 when they inaugurated Friday evenings as Cotillion Night. A gracious invitation extended to dancers read: "The pleasure of your company is requested for the occasion of the Cotillion Ball to be held on the Friday evening of the week of your choice. Ladies are requested to wear long dresses while gentlemen are requested to wear long trousers and fancy shirts." While it is obvious that a square dance resort has more latitude than a club in the type of parties it might put on during a week-long institute, nonetheless it's an interesting premise to pursue.

A Regular Feature

Taking a leaf from Becky and Jerry Cope who run Andy's Trout Farm, they used these Friday evening themes to look backwards at the forerunner of our modern-day square dance and presented dances which, they hoped, would be reminiscent of the elegant affairs given by Henry Ford in Lovett Hall. The Cope's explanation of a Cotillion (taken from *A Family Tree* by Dorothy Shaw, published by this magazine) was: "The Cotillion was strictly square in formation and strictly country as to figure. It developed as a kind of wonderful party and the whole arrangement was more elaborate with little favors for the ladies at the end of each dance. The ladies wore yards and yards of beautiful fabrics, ruffled and puffed over hoops until they looked like huge walking lampshades. The gentlemen wore long trousers and shirts with linen ruffles and elaborate waistcoats."

The Copes did not attempt to pattern an evening's dress or dancing totally after a Cotillion, but they set a scene and created an atmosphere. They mixed heritage dances,

older square dance figures and traditional rounds with a regular square dance program.

It would seem very possible for individual square dance clubs to adapt this idea some time during the year. A dress-up Cotillion could be a very special and fun evening for club members. It would mean some research by the caller in order to plan the type of dances to include. He might even want to prepare the dancers over a period of time for certain figures. For example, a Lancers takes time to learn to dance properly. By working in advance, the participants could dance what was programmed at the Cotillion without walkthrus.

Clubs might be surprised at the response of their dancers, who, while they might not wish to include a Cotillion every week, might be very interested in trying it once, or perhaps on an occasional basis. It's a wonderful way to introduce the background and history of our present-day dancing as well as offer some exceptionally smooth and well-timed figures. Knowing something about his dancing lineage makes one more appreciative of what he has. A person need not be timorous about presenting such a program. It will take planning; it will take some research; club members should have time to plan for the event; it could be a wonderful success. Why not consider it for your club?

Spotlight on Shaw

By the way, what do the Copes have in store for 1981? On Friday nights, they're paying tribute to Dr. Lloyd "Pappy" Shaw and his contribution to the rebirth of Western dancing including a Cowboy's Dinner before each dance. Now there's another entire period in our dance history which you might wish to consider!

SQUARE DANCE

Angels

ONE TOPIC which receives a great deal of comment, and which warrants it, is the square dance angel — that unselfish individual who shares his time and talents with new dancers. Angels give of themselves but they also have a responsibility to assist the teacher/caller in the manner he desires. Many suggestions have been offered over the years about being an angel. Here are two further suggestions. Perhaps they will give you some pointers about the requirements for being an angel.

The first approach is from Mike and Judy Sikorsky of Reseda, California.

Dear Beginner's Class Helper

Thank you for signing up to help our new beginners class. In order to qualify as a Pieces of Eight class helper, you must have graduated from our current Plus II APD workshop, which means you are familiar with the concept of APD, as well as appropriate styling. Please read the following letter carefully.

1. You must check in at the front door each week, wearing your helper badge. Without this badge, you will not be admitted free. A \$2.00 deposit is required on each badge, refundable at the end of the class.

2. If you have a partner who is also a helper, you should dance as a couple, unless you wish to split up a couple for one tip who may be having trouble. You should not act as a constant partner for any class member. They are expected to find partners on their own.

3. If you wish to bring a partner through the class, you are considered a class member, not a helper; therefore you must pay the standard admittance fee.

4. PLEASE BE PATIENT. You, too, were once a beginner.

5. Encourage listening. Do not answer

questions while dancing. Please answer all questions between tips. If you cannot answer any question, bring the class member to the stage; do not leave him hanging.

6. You are setting an example. Please dress in full square dance attire each week and show the styling techniques you have learned (skirtwork, hand at hip pocket, all hands joined when in lines, etc.).

7. Do not continually dance with one group of people or in the same part of the hall all night; mingle. Get to know all of the members.

8. We wish to be informed of anyone who has alcohol on his breath, is misplacing his hands, is overly rough or anything that is not in the best interests of square dancing.

9. Do not pull or jerk the dancers into the right position. Let them make their own mistakes; they'll learn faster. You can point and/or gently direct.

10. The graduate tips will be pre-announced. Please be ready for them so an undue amount of time is not lost in squaring up.

11. Wear your Pieces of Eight name badge at all times.

12. Show an interest in the beginners. They appreciate your help.

We are proud to have you as part of our class helper team. If you agree to all of the conditions stated, please sign below, tear off the bottom of this letter and return it to us.

The second approach is from Fred and Pauline Camp of St. Albans, West Virginia.

HOW TO BE AN ANGEL AND FIND FAVOR IN THE SIGHT OF THE CALLER

A beginning square dance student, troubled over his inability to discern his right hand from his left, was visited by an angel. And the angel said unto him, "Fear not, the Lord has

given you a left hand and a right hand, and He has raised up great callers who have the wisdom to lead you unto the paths of knowledge where you will not only learn to discern your left from your right, but will also learn many other wondrous things which thou hast never dreamed possible. And your days of joy, fellowship and square dancing shall be many!"

Earning one's BSQ (Bachelors in Square Dancing) does not automatically make one a qualified angel and entitle one to teach others. While most callers appreciate the support and help of experienced dancers in their beginning classes, many so-called angels can actually make the caller's task more difficult and discourage, rather than encourage, students. I feel the following guidelines, if followed, will assure one of being appreciated by the caller and the students.

1. Greet the students when they arrive and visit with them during breaks. Rather than spend the evening visiting exclusively with your old square dance friends, draw the newcomers into your conversation so they can quickly learn how friendly and warm square dancers are.

2. Wait for the students to square up and then fill in where needed. Don't dance with your spouse when you can dance with a student. Never leave a student sitting out while you dance, unless the student chooses to do so. If you are filling in during the first tip of the evening and a student arrives, offer (by gesture) to let him step into your place. Make an effort to distribute yourselves throughout the squares. If you find an over-population of angels in one square, offer to change places with a student in another square. If time permits, exchange greetings with your corner and others in the square. After a tip, don't forget to thank everyone in the square.

3. Allow the students to listen quietly during the instructions from the caller. Resist the temptation to teach. You may offer a gentle, guiding hand, but never verbal instructions. When the caller is explaining, do not begin to execute the figure until he has finished his teach and begun to call the figure. After the tip, the students may ask for your help but don't push your help on them. It is usually more advisable to take them to the caller for help. Chances are if one square is having difficulty with a figure, others are also having

The WALKTHRU

trouble and the caller may need to explain a bit further to the class as a whole.

4. PLEASE, PLEASE dance the figures as you were taught, being especially careful to use the prescribed number of beats. Swinging do-sa-dos, bumps, etc. are all gimmicks that do not maintain timing and flow and merely indicate that the dancer does not realize the joy of dancing to the music. Callers spend many hours learning and practicing in order to call smoothly. It is very discourteous and discouraging to the caller to have dancers who ignore his efforts to deliver the commands at the proper time and thus insure the dancing pleasure of all.

5. Encourage the students. Tell them when you notice they are learning. Give them special attention when you notice they are slow. Assure them they will learn, that occa-

Please see ANGELS, page 73

BADGE OF THE MONTH



The Shipmates of Edgewater, Florida, graduated its first class in the spring of 1978. Yearly classes are kept in session until the students complete Plus II level and then, on graduation night, they become club members and blend into the regular dances with ease. The club dances second and fourth Saturdays in the Community Center with an hour workshop before each dance.

The Center faces the Indian River, thus the club name. Club outfits include sailor tops, red for the guys and white for the gals, in keeping with the nautical theme.

Visitors are always welcome!

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Dancer (Newcomer and Veteran),

Have you ever thought how much we are influenced by fads? In the dance field alone, you can think back just a few years and cover at least one fad per year ranging from hustle to disco to cowboy swing. And as trends change so do fashions, such as the length of lady's skirts, and with the release of a motion picture such as "Urban Cowboy," western styles, the jeans, boots, cowboy hats, etc., come more fads for ladies as well as for men.

We've seen the Hula Hoop, Silly-Putty and Pet Rock fads so many times in recent years, that we're not surprised at anything that comes along. We just know that fads don't last even though they're often amusing while we have them.

Years ago, we thought square dancing was going to be a fad. It came on the scene in leaps and bounds, hit the front pages of major metropolitan newspapers, was even syndicated in a comic-strip type of photographic series running daily in a number of newspapers. No fewer than a dozen movies brought in square dance sequences and movie stars, politicians and visiting dignitaries from other countries all became aware that square dancing was the "in thing" *for the moment*.

At about this time, a number of square dance magazines and square dance recording companies entered the scene and we imagine that many of them felt that square dancing was just another fad and questioned whether it would last. But square dancing didn't turn out to be a fad. Dancers recognized it as part of our heritage; it was a social activity enjoyed by our great-grandparents and the prime source of friendly involvement for many generations. Square dancing in its uncomplicated forms will probably go on forever.

While the activity as a whole is not a fad, it sometimes goes through fad phases. Men twirl their partners first under one hand and then under the next in a right and left grand; folks kick in an allemande left, imitate log cutters, booms-a-daisy around a square, do a

swing instead of a back to back do sa do, and these individual interpretations, too, are fads. Many of these show up on the scene for a brief time. Most have disappeared along the way.

We hope we never lose the traditional, regional dances that have been a part of square dancing for more than a hundred years — the Sweetwater and Abilene Lift of Texas, the Northern Do Si Do, the authentic traditional clog and the circle dances of the Appalachian Mountains. It is important that these be kept alive.

After years of dancing the activity has come up with certain contemporary dance standards that callers have agreed upon. These standards make it possible for dancers to learn in one area and then be able to dance virtually anywhere. It allows callers to create choreography that is smooth and satisfying and is understood wherever people square dance. It



eliminates the confusion that comes with having many ways to do the same basic. Without standardization the activity would never have left its dark ages.

Your caller, as he or she adheres to the Callerlab nomenclature, will teach you the standard method of executing the basics. Your satisfaction will come when you find that you can move as a part of the team, smoothly and comfortably in just the right number of steps.

We may possibly always have the innovations, the little frills and furbelows that somehow get invented — often by exhibition groups who use them to attract audience attention — but remember there *is* a standard form for each basic we dance and as new innovations come along, somewhere someone will give them a name and then we will see whether they, too, become a part of the standardized language of square dancing.

How We Dance

Last month we talked about how a new movement is presented, catches on and becomes a part of the square dance vocabulary, and how somewhere along the line, callers begin to discover different possibilities for the movement that stay well within the bounda-

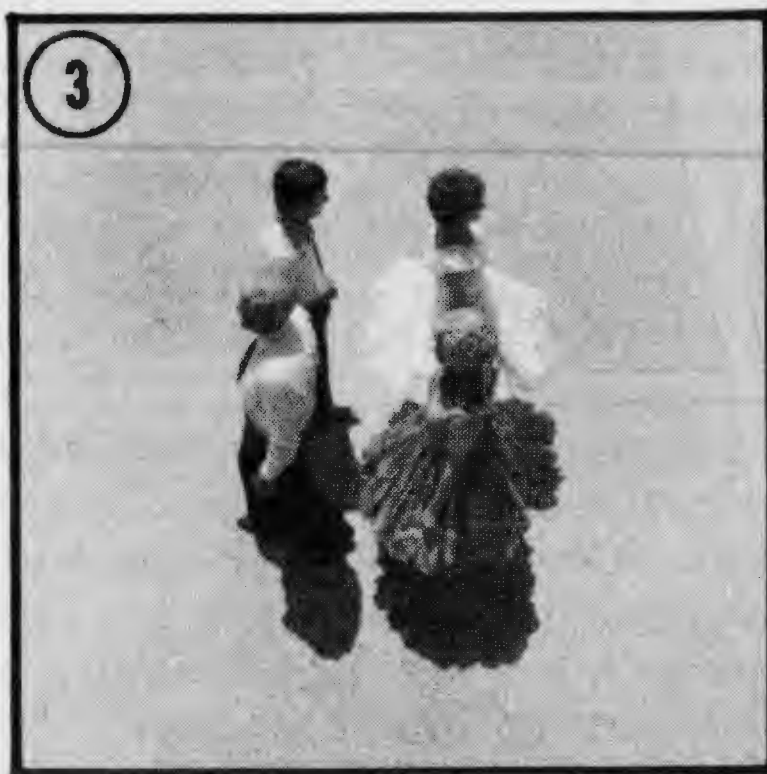
ries of that basic's definition.

Let's take a look at one such basic. This one is Tag which in the long range of square dance basics is a relative newcomer. You'll find Tag the Line in its family grouping as number 62 in Callerlab's Mainstream plateau. We show it in the same plateau as Basic number 91 in the Suggested Order of Teaching.

You're undoubtedly familiar with Tag the Line but let's check it out with two couples all facing the same direction in a line of four (1). Each of the dancers has turned to face the center point of the line and after having side stepped slightly to their own left (2), they are ready to move (3). Having passed by the other couple they have completed Tag the Line (4).

At this point, of course, the dancers could be told to face to the left or to the right or if they were working with a parallel group of four dancers, they should be told to face in or face out.

A Partner Tag is a one-couple version of Tag the Line. Starting with a couple standing side-by-side (5), the dancers face each other and side step slightly (6). Moving forward they pass each other (7) and, having passed (8), they have completed a partner tag and are ready to follow the next command.

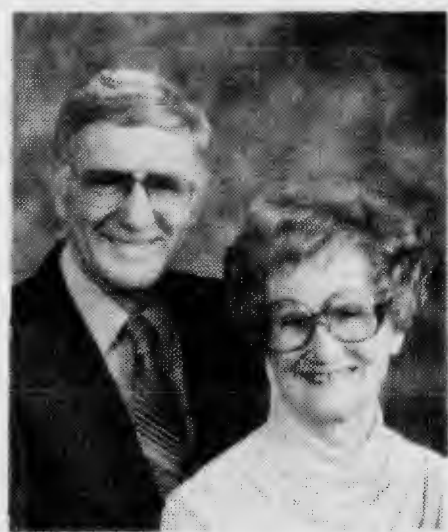


A R/D Mainstream

OVER THE YEARS, round dance leader after round dance leader has made the statement in these pages that square dancing and round dancing belong together. At the same time we have watched as rounds, like their square dance counterparts, have become

more and more complicated, reaching out further and further into additional terminology. In the course of becoming more intriguing to the round dance enthusiast, they have become less accessible to the average square dancer.

In the course of projecting our thinking toward a *popular* Mainstream of square dancing, we hesitate to think of the activity without its couple dances. The rounds have *always* been a part of square dancing and, as such, help to create a better awareness of moving to music. We would hope that this will always be the case.



Eddie and Audrey Palmquist, El Toro, CA

THE PALMQUISTS started teaching in 1950 — Eddie in the Los Angeles area and Audrey in Toronto, Canada. In 1966 they combined their teaching and dancing skills and have become one of the most active round dance teams in the country. They believe there is always more to learn, and they continue to take weekly private lessons to become more knowledgeable. They have utilized their ballroom dance knowledge to enhance round dancing, using some of the ballroom figures in a way that is compatible with round dancing.

In 1964 Eddie's Adios Tango was the first widely accepted tango. He followed this with many Latin clinics to help dancers feel comfortable in this newer round dance rhythm. Answer Me, written in 1971 was an easy introduction to international waltz figures. During the following years, Eddie and Audrey have conducted numerous clinics thereby bringing an enjoyment to many dancers from coast to coast.

Ten years ago they commenced teaching

dancing on a full time basis with clubs from Easy to Advanced and they hold a monthly clinic for those anxious to learn more about dancing and a monthly party dance to bring all levels together for fun and dancing. Their Palmquist Round-Up weekend in the Palm Springs Pavilion is an annual affair.

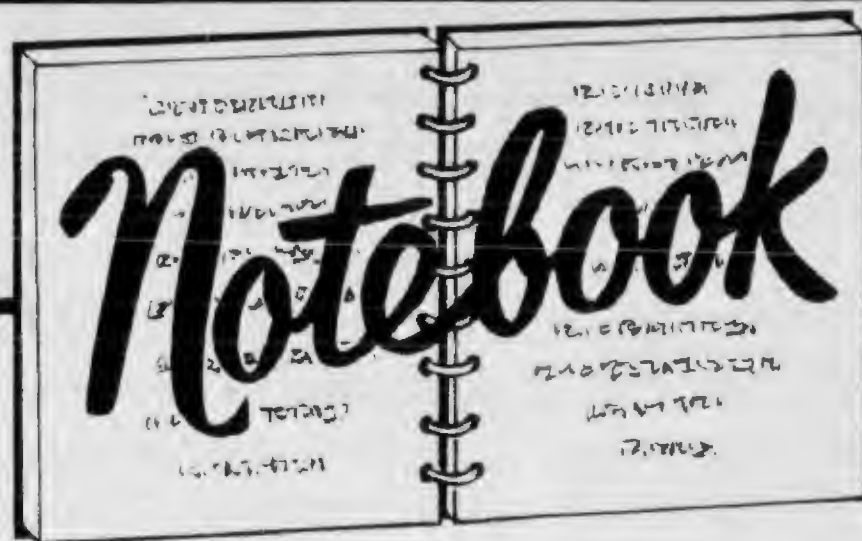
Over the years, Eddie and Audrey have choreographed between 90 and 100 rounds. Among those in the Classic category are Tips Of My Fingers, Answer Me, In My Dreams, and Riviere De Lune to mention just a few. It is interesting that their choreography encompasses easy through the challenge levels.

Eddie and Audrey have two exhibition groups, The Palmquist Dancers and the Rhythmaires. These dancers are regular members of one of the Palmquist round dance clubs and they delight in dancing and in showing their pleasure in rounds at square and round dance events.

Eddie and Audrey have been on staff at institutes and festivals from coast to coast, including Hawaii and Canada. They have conducted clinics at many Nationals as well as weekend clinics in North Carolina, Florida, Ohio, Tennessee and Canada. They are on staff at the Roundance Institute in Bloomington, Indiana. They have been on staff at many festivals including Toronto International and Delaware Valley Festival and for eight consecutive years at the Washington, D.C. Spring Festival.

Their slogan is "It is what you learn after you know it all that counts."

The CALLERS



Directional Calling For Quality Dancing

by Mike Seastrom, Northridge, California

Calling is an art form no matter how you look at it. The ability of a caller to develop choreography by the careful blending of established basics is something that takes months, often years to learn. The caller who can follow his command calls with good clear descriptive prompt calls stands high in our book. We have been to dances where the caller has amazed us by calling movements that were unfamiliar but by his use of descriptive English terminology and simple basics, we were able to move through the routines effortlessly. Why, you may ask, is it necessary to use the more complex and often unfamiliar names for the movements if these same movements can be done through descriptive calling? A thoughtful caller will frequently want you to know that what you are doing has a specific name and title so that if and when you are dancing to another caller, you will be aware that you do know how to dance the movement. It always delights us when a competent caller maneuvers the floor in a way that makes the dancers feel complimented.

One of the truly skilled callers in this category is Mike Seastrom. We asked Mike to run through some of the basics and add the terminology that he uses to remind the dancers what to do. Here are his thoughts.

THERE ARE MANY WAYS that a caller can enhance the quality of his dance. Good timing, clarity of sound, variety in music, smooth flowing choreography, and just having fun are a few. Another element in quality dancing is dancer success. This success is often a fine balance of just the right amount of creative choreography to hold interest and enough *familiar* choreography to prevent dancer disorientation. Achieving this balance with a variable floor at an open dance is not always an easy task.

One of the many tools that helps attain this balance is directional calling. Increased attention to this area can allow the caller to draw together a diverse floor of dancers, increase dancer success and enhance the quality of the dance.

Directional calling, by definition, is the technique of guiding the dancers, using appropriately timed words and phrases so that the dancer has time to react and execute the calls smoothly at the intended beat of the musical phrase. The most important factor in directional calling is preparation. "Doing your homework," is a familiar phrase most callers today recognize, and this preparation is paramount to quality dancing. First we must anticipate trouble spots, whether it be a single call or a combination of calls. Next, we can heighten our dancer success by properly leading the floor into these spots with a smooth call

or sequence of calls. Then, by accentuating certain words and phrases at the proper time and following these directional sequences with a reasonable amount of familiar choreography, we as callers can share this feeling of success with the dancers.

Let's look closer at this sequence of preparation and use some examples. These are only examples that I have heard or presently use and are by no means the best or only way. There is more than one way to directionally call a figure or sequence of figures and what works well with one group or level of dance may not work with another. The key word here is *judgment*. You don't want to over-direct your material, or over-saturate your dancers with material that needs a great deal of direction. Yet, you wouldn't want to leave your dancers standing when a few guiding words would help.

ABOUT THE AUTHOR – Mike Seastrom has been a square dancer since his early teens. He comes from a square dance family and he and his wife, Gail, are ardent enthusiasts. A caller since high school days, Mike has become a triple-threat man in the activity doing an outstanding job with rounds and contras as well as with all levels of squares. This article, one of several he has written for SQUARE DANCING magazine, is extremely timely in view of the comments made in recent months about the importance of directional calling. Mike is a master at this himself and many dancers have commented on the pleasure of dancing to Mike for this very reason. You'll enjoy Mike's views and we may tap him again in the future for more on this all-important subject.

The first step in this preparation sequence is anticipating a call or a group of calls that will give your dancers trouble. The Callerlab Quarterly Selections usually contain a few calls that dancers don't hear at every dance. So you may have half of the floor at a Plus I level dance, tired of walking through this "same old Quarterly" and the other half of the floor complaining about workshopping these new movements — when a little directional calling could avoid the problem. If you think your dancers may have some trouble, you might tell them before putting on the record, that you're going to call, for example, track and trade and linear cycle in this next hoedown. You might add a comment like, "If there are some of you who haven't danced these calls in a while, just listen closely, because they're both made up of movements you already know — *just listen*." If you don't think there will be a problem with dancer familiarity, don't bother to make the comment. You may only need to direct the call the first time through to be certain. Once again, use good judgment.

I've heard track and trade directionally called a couple of ways. If you start in a standard column setup with boys as leaders and girls as trailers, you can easily say,

**Track and trade — boys only track II
Girls double extend and trade**

You might finish with:

**As couples circulate
or As couples ferris wheel**

to give the dancers some orientation after the call. If the girls are having trouble

with the double extend concept, you can say:

Girls half tag
or **Walk ahead till you're shoulder to shoulder**
Then trade

Just be careful not to get too wordy, because you may still be directing while your floor is waiting for the next call. If your dancers understand the leaders and trailers concept in columns (more of an A-1 concept), and are dancing various positions, use the true definition and say:

Leaders only track II
Trailers double extend and trade

I personally prefer using ends, centers, leaders and trailers as descriptive terms, but there are times when you have to directionalize using terms like boys and girls to achieve better dancer success.

Linear cycle is another good directional call. From standard waves you might say,

Linear cycle — all single hinge, *girls fold
Double pass thru and peel to the right
Check your lines

and then go on. It would be better in the above example to say:

***those looking out, fold**

but it tends to get wordy. You'll probably achieve more dancer success calling the figure from this familiar position, then go on to different positioning using the appropriate directional terms as your dancers become more familiar with the call. Directional calling is a great method for helping dancers through more complex positions. Guide them through being careful not to bombard them.

Planning the Lead Phrase

The second step in your sequence of preparation is planning a good lead phrase. Familiar lead phrases already in common usage are:

"Girls lead" dixie style to an ocean wave
"Take a peek" and trade the wave
"Join both hands" single circle to a wave
"Face your partner" do paso

There are many more phrases like these and, depending on your dancers, you may or may not need or desire to use them all of the time. At certain places in your hoedown, when you may be using more complex positioning, simple *formational* lead phrases before the actual call are a tremendous help for dancer orientation and, therefore, success. Some examples are:

"Who are the points" flip the diamond
"Check ends and centers," acey deucey

It's also beneficial to comment on dancer position after your direction by calling phrases like:

"Check your lines"
"Roll to face the same girl"

and even **"Look her in the good eye"** after the basic box the gnat

The third step in your preparation sequence is developing the proper wording and accentuating the words that not only cue the dancers but give them a good idea of the tempo and flow. As an example, let's say you want to call peel the top for the first time in an evening and, although it's a Plus I level dance, you aren't totally convinced that all the dancers can respond to keep the flow going. You can try two things. You might prepare your dancers as they are

promenading home and say, "Let's try some peel the top," and then follow in your figure (standard position in this example) with:

Swing thru, girls fold and peel the top

Girl left three quarters and the boy move up . . .

or **Trailers left three quarters and leads move up . . .**

The first set of cues with girls and boys would probably bring more success, although there may come a day when more dancers are just as easily cued by their position as they are now by their sex.

Another call is crossfire:

Girls trade, boys crossfold, move up and . . .

or **Centers trade, ends crossfold, extend and . . .**

You might try dixie derby like this (standard position):

Girls lead Dixie derby

Dixie style to an ocean wave

Boys trade, girls fold, boys spread

Girls up and . . .

This is wordy but it stays with the proper definition. Another example which cheats the definition but directionally times out better is:

Girls lead dixie derby

Dixie style to an ocean wave

Boys trade, girls run left, as couples . . .

These examples are only suggestions. If you know your dancers will find this direction unnecessary, just hold your words and let your floor enjoy the music. If you have heard, already know, or can think of other ways to better direct your group, then by all means do so.

The last thing to think about is your follow-up choreography to that directional call or sequence of calls. The true joy that I find is sharing that feeling of success with the floor. A smile, a raised eyebrow or two and even an imagined light bulb flashing above the heads of a few dancers, is a great lift while watching the whole floor move together smoothly. Give your dancers a few *easy moments* to enjoy their success, whether it be a single call, a group of calls or time to move smoothly to a particularly great piece of music.

Remember to use good judgment. Keep the dancers a little stimulated, keep them flowing smoothly, and above all keep them dancing and having fun. Dancer success and quality dancing go hand-in-hand.

What is a Basic?

We speak rather nonchalantly about *basics* without realizing that there are newcomers to the activity who may not know what our definition of a basic might be. Years ago with the help of a number of callers, we came up with the following definition which has worked quite well over the years.

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

LADIES ON THE SQUARE

CREATING ILLUSIONS

By Jessie Hartley, Westminster, California



SQUARE DANCE DRESSES are bulky by their very nature due to the full skirts and petticoats, but there are many things we can do to create a slim illusion. Our eyes are conditioned to read from left to right and from top to bottom and the clever use of line and detail can subtly coax eyes just to where we want them.

Slenderizing Lines

To achieve slenderizing lines as well as tall-making lines, consider using any of the following:

- V lines, deep necklines
- Surplice lines
- Slanting or diagonal lines
- Any long-line detail or trim
- Buttons or trim down one side
- Plain, slim set-in sleeves
- Long slim sleeves
- Long narrow collars
- Shawl collars
- Slightly flared skirts
- Skirts with many narrow gores
- Thin, smooth surfaced fabrics
- Small lengthwise stripes
- Darker colors
- Easy fitting
- One color from tip to toe

Filling out the Figure

If you need camouflage that will fill out your figure or shorten your figure, consider the use of the following:

- Wide collars, flat collars, cape collars
- High necklines with big bows or ruffles
- Soft drapery in the bodice
- Straight across yokes in bodice or skirt
- Gathers or tucks at shoulder
- Any shoulder broadening detail
- Full sleeves, long or short
- Sleeves in one with bodice or yoke
- Deep armholes
- Gathered skirts
- Crosswise detail or trim

Pockets at bust or hip

Bulky fabrics

Large prints, plaids or checks

Crosswise stripes

Vivid contrasts and bright shades appear larger than subtle or calmer shades

Midriff insets

Tiers

Contrasting belts

Stiff fabrics

Widely flaring, shorter skirts

The Average Figure

The average figure can wear most clothes and both bright and subdued colors. This figure type will probably select slenderizing lines. It can wear some of the lines that shorten and can accommodate vertical lines to and from the waist, which emphasize a tiny waist.

The Short, Stout Figure

This figure should always wear slenderizing and tall-making lines. It should avoid extremely short skirts as well as two-color separates, splashy prints and horizontal details. Remember that contrasting colors in a bodice and skirt stop the eye at the waist, making a figure appear both shorter and wider. Be careful where trimmings are added. They will draw the eye to that spot. When selecting prints, relate the pattern of the print to your own figure. A print greatly out of scale with the wearer will emphasize the contrast, making size only more obvious.

Any figure type can successfully wear square dance attire but care should be given to fabric, design, color, contrast and detail and be related to one's own figure. Decide what is most appropriate for you, then sew to your heart's content and dance with confidence, knowing that your design looks well on you and that you are successfully coaxing your partner's and corner's eyes "where you want them."



THE LINEAR CYCLE

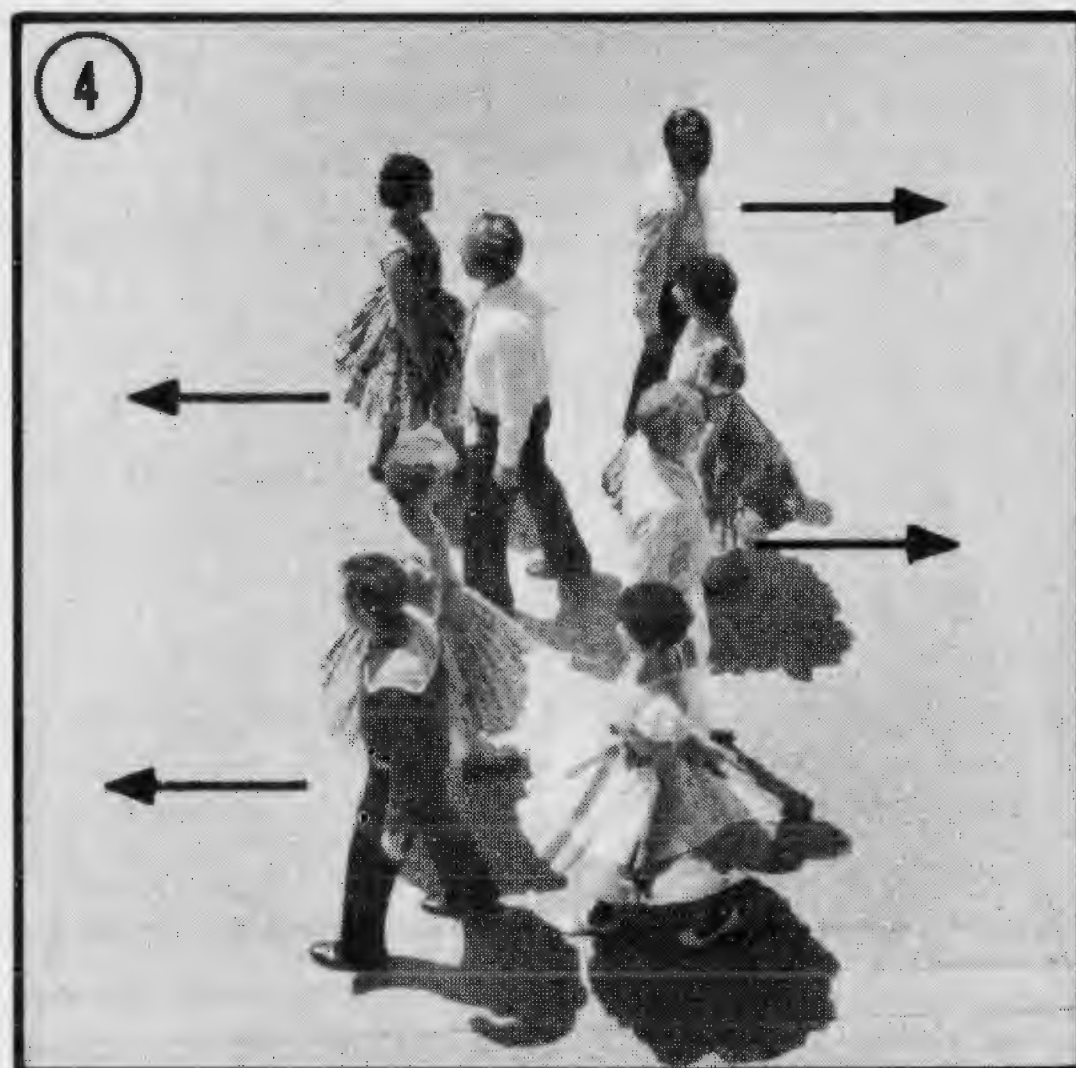
LINEAR CYCLE has received much attention in the past year. Here's the definition as originally furnished by Callerlab: In any right handed ocean wave(s) — Ends and adjacent centers single hinge, dancers facing out fold, all double pass thru, and peel right. Results in facing lines standing at right angles to the starting wave. If done from left hand waves, the pass is a left shoulder pass and the peel is to the left.

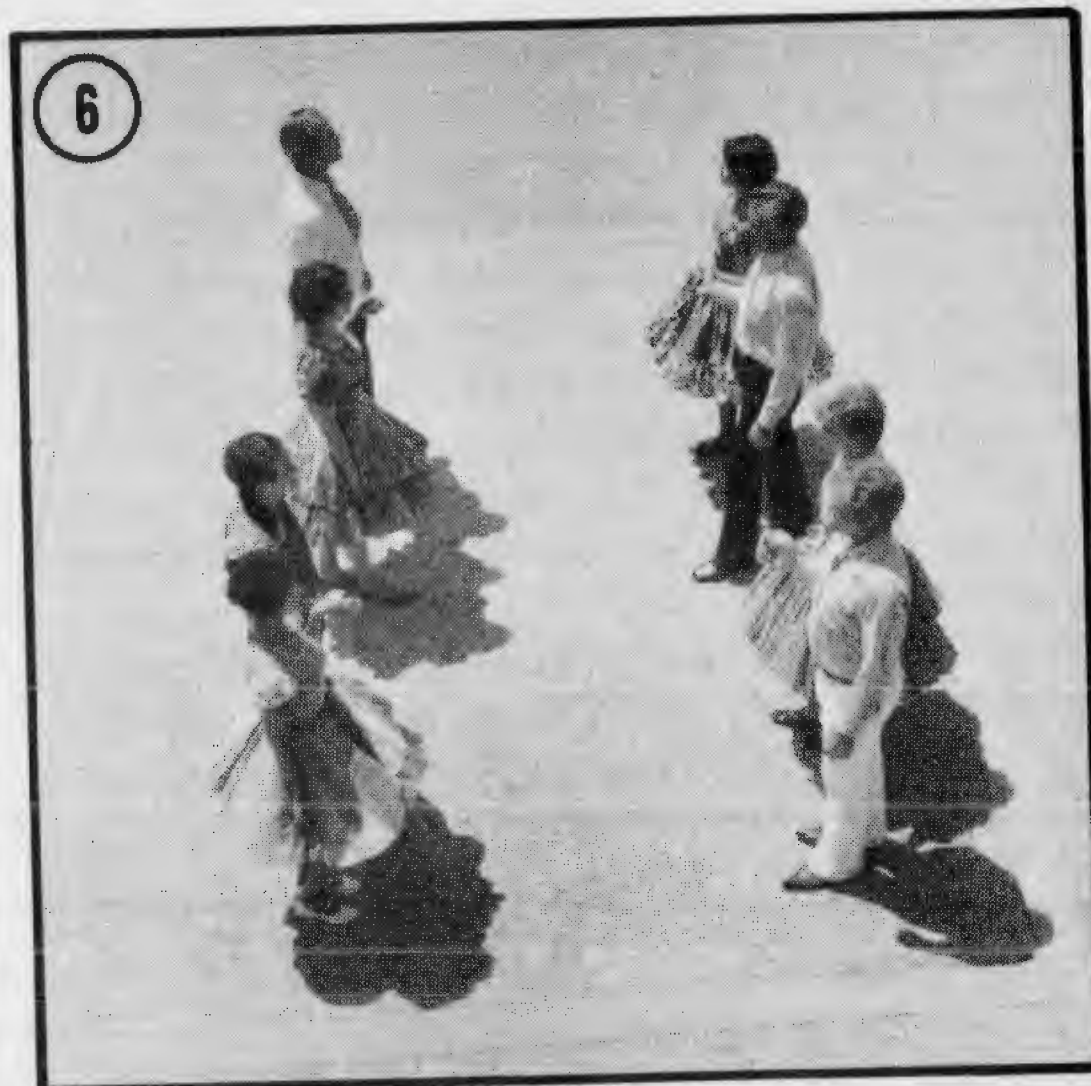
Let's take a look at Linear Cycle when done from two parallel, identical ocean waves (1). To start the action, ends and adjacent centers do a single hinge (2); those dancers facing out fold (3). All double pass thru (4) and peel right (5) to end the movement in facing lines standing at right angles to the starting waves (6).

The entire movement takes from 10 to 12 steps to complete. Here again is a movement where a portion of the dancers complete their action before the others and should adjust their steps accordingly.

At this point
a double pass thru
is in progress.

Introduced as one of Callerlab's Quarterly
Selections (April, 1980).







NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

MANY DANCERS must be humming the tune, "I've Got Seattle On My Mind," as the advance registrations for the 30th National continue to roll in. As of the end of January the registration total stood close to 16,000.

Education Program

Panels will be conducted on a variety of subjects covering many aspects of the square dance world. Education Chairmen, Lee and Catherine Eason, report an overwhelming response from qualified persons to share in this section of the Convention. Panel topics will include: After Parties/Special Events, Teach/Work with the Handicapped, Youth, Singles, Communications (Newspaper, Radio, TV), Square Dancers of America Rose Parade Float, Camping, Dancing for the New Dancer, Levels, Dancing as a Retirement Hobby, Exhibitors Panel, National Organizations (Lloyd Shaw, Roundalab, Callerlab, Legacy), Contrasts (In a Square Dance Club and Contra Music/Timing), Publications, Care and Feeding of a Caller (Role of a Caller's Spouse and Petticoat Power) and Rounds (Choreography, Rounds in a Square Dance, Encouraging New Round Dancers and How to Read a Cue Sheet). Check your Convention Program Book on arrival for times and locations of these sessions.

Housing Update

RV's and trailers will be housed on the athletic fields of several Seattle schools, 2,000 self-contained recreational vehicles can be accommodated. All schools are close to the main city arterials, with easy access from the highway systems leading into Seattle. Driving time is estimated at 20-30 minutes. The minimum fee of \$50.00 for Tuesday through noon Sunday includes parking space, shower and rest room facilities, garbage service, 24-hour security and a shuttle bus service to and from the Convention. It also includes use of the gymnasiums for evening dancing. It does not include hook-ups. Confirmation of your advance registration will include an assignment at a particular school. Those desiring to park together should register and arrive together,

being sure to note this request at the time of registration. No arrivals prior to Tuesday. Address questions to Archie and Marcia Skougstad, 930 S. 245th Pl., Kent 98031 (206) 824-4092.

Campus housing is available at three universities. These rooms include twin beds. A four-day package, Wednesday through Sunday noon, is \$58.00 per person (two persons to a room) or \$70.00 per person for single occupancy. The fee includes shuttle bus service to and from the Convention. For information contact Dennis and Sandy Peterson, PO Box 33184, Seattle 98133 (206) 789-3619.

Close-in hotels and motels are no longer available. Registrants requesting housing are presently being assigned outlying facilities. The use of campus housing presents a reasonable solution and eliminates driving and parking problems.

Odds and Ends

BANNERS may be displayed by organizations. Check the information booth at the Coliseum.

CB's monitor Channel 13.

ESTABLISH A RECORD by being in the Memorial Stadium on Saturday evening from 6:00-7:30 PM when Seattle hopes to assemble the largest group ever dancing to one caller, in one place, at one time.

BID SESSION for the 1985 Convention will be held Friday morning at 9:30 AM. All dancers are welcome to attend and witness the procedures.

AUTOGRAPHS from programmed callers will be available at established locations in all dance halls near the callers' stand, following a caller's stint at the mike.

REGISTRATION opens at 9:00 AM on Wednesday at the Seattle Center Flag Pavilion for advanced registrants to pick up their packets or for those not yet registered. Remember, it costs more after May 1st.

TOUR CORRECTION — The Boeing 747 Plant is not open to children under 21, not 12 as previously announced.

SOUND by Hilton.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Australia

While we know this is not a record, our dancers recently participated in a 20-hour Dance-a-Thon held at the Montrose Home for Crippled Children, and with half of the money going to support the Home. The Home also has a set of wheel chair youngsters who square dance and call themselves the Montrose Wheelies. — *Elva Hoppe*

Tennessee

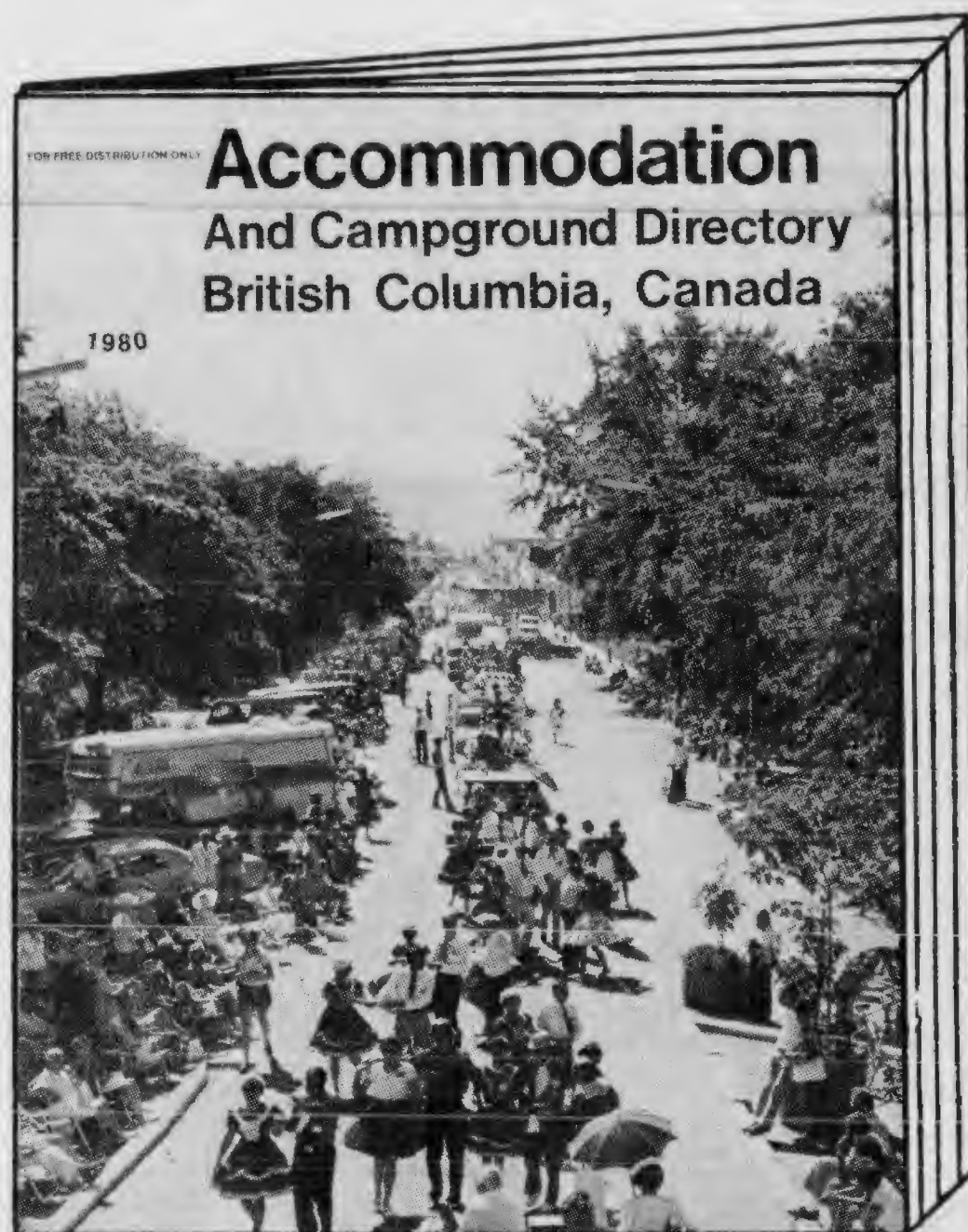
Allemande Hall in Chattanooga invites all to dance with them during their 1981 season. A unique and beautiful square dance building built by and for square dancers, Allemande Hall has two floors for dancing and both are in use every night, Monday through Sunday, with special dances featuring national callers on several Sunday afternoons during the year. All dances are open. The lower floor holds 10 squares and is used by round dance groups, cloggers and advanced squares. The upper floor holds 30 squares and generally programs Mainstream to Plus II dances. Wednesday evenings feature ballroom dancing. An interesting feature of the hall is a carpeted seating loge area for spectator use, from which one can see the entire upper dance floor. Even with both floors used simultaneously, they do not disturb each other. Upcoming Sunday

Outstanding publicity for square dancing was this cover of the 1980 Accommodation and Campground Directory for British Columbia, Canada. Shown in full color are square dancers marching and dancing in the annual Calgary Stampede parade.

April 12th from 2:00 to 5:00 PM is the Allemande Hall's 4th Anniversary Dance featuring Gloria Roth. For information on this event or any Allemande Hall activities, contact Bill Branfest, 109 Amhurst Ave., Chattanooga 37411.

Canada

Registration has already passed the 1,100 mark for Canada's 3rd National Square and Round Dance Convention to be held in Halifax, Nova Scotia, July 29-31, 1982. Halifax is the capital city of this Province and is often referred to as Canada's Ocean Playground. Halifax is easily reached by air or ferry. The city has several modern hotels and dancers will also be accommodated at the two universities. Trailers and campers will be housed in camp areas around Halifax and Dartmouth, Halifax's twin city. Write for a registration kit and make 1982 a "Nova Scotia Holiday." There is a lot to see and do with the lush farmlands of the Annapolis Valley, the fishing villages of the south and eastern shores, the warm waters of the Northumberland Strait and the magnificent highlands of Cape Breton where Gaelic is still spoken in some places. Nova Scotians greet visitors with a Gaelic



ROUND THE WORLD of SQUARE DANCING

phrase: CIAD MILE FAILTE meaning 100,000 welcomes! For information write Convention 82, PO Box 643, Halifax, Nova Scotia B3J 2T3.

Barrie's 13th Annual Promenade to be held April 25 at the Barrie North Collegiate in Barrie, Ontario, offers a very full day of dancing activities. Starting at 2:00 pm, three rooms are programmed for levels from Extended Basics through Advanced 1. The program swells to four halls following dinner with an hour of round dancing preceding the evening dance. This year's staff includes Jimmy and Shelley Lee, Ralph O'Hara, Lorne and Betty Hay, Mac Marcellus and Ernie Brown. Advance registrations only may be obtained from Mr. and Mrs. H. Fairweather, 15 Tower Crescent, Barrie, Ontario L4N 2V3. The total package, including dinner, is \$19.00 per couple, or partial sections of the day may be reserved for varying rates. — *J.E. Carroll*

Kansas

The Lucky-4 Square Dance Club of Johnson hosted their first Friendship Festival last year and 25 squares enjoyed dancing to the calling of Al Horn, Penrose, Colorado, backed by the Western Swingers Band. This

year's Festival held March 27-28 featured Jim Mustain of Denver as feature caller with Darrell Hopper cueing rounds.

Italy

Greetings from Rome. Since arriving here last August, we have had many memorable experiences. We attended the weekend Mediterranean Madness Jamboree; the dancing was great and we met many of the dancers from four of the five clubs in Italy, mostly U.S. Army or Navy people. We have visited the Leaning Tower of Pisa, which is much more impressive than pictures show, and you may be interested in knowing that the square dance club in Pisa, The Tower Twirlers, have danced on top of the Tower! We are now teaching rounds at the Naples club and we dance with the Ramblin Romans, a small club but really neat people. Doug is the only American in the bunch and I'm the only New Zealander. The other dancers are Danish, Swiss, Italian, Australian, English and from Trinidad. In addition to squares, we do ballroom dancing, rounds and contras. We don't know how long we'll be here, so if anyone is planning a visit, come soon. — *Marg Foster*

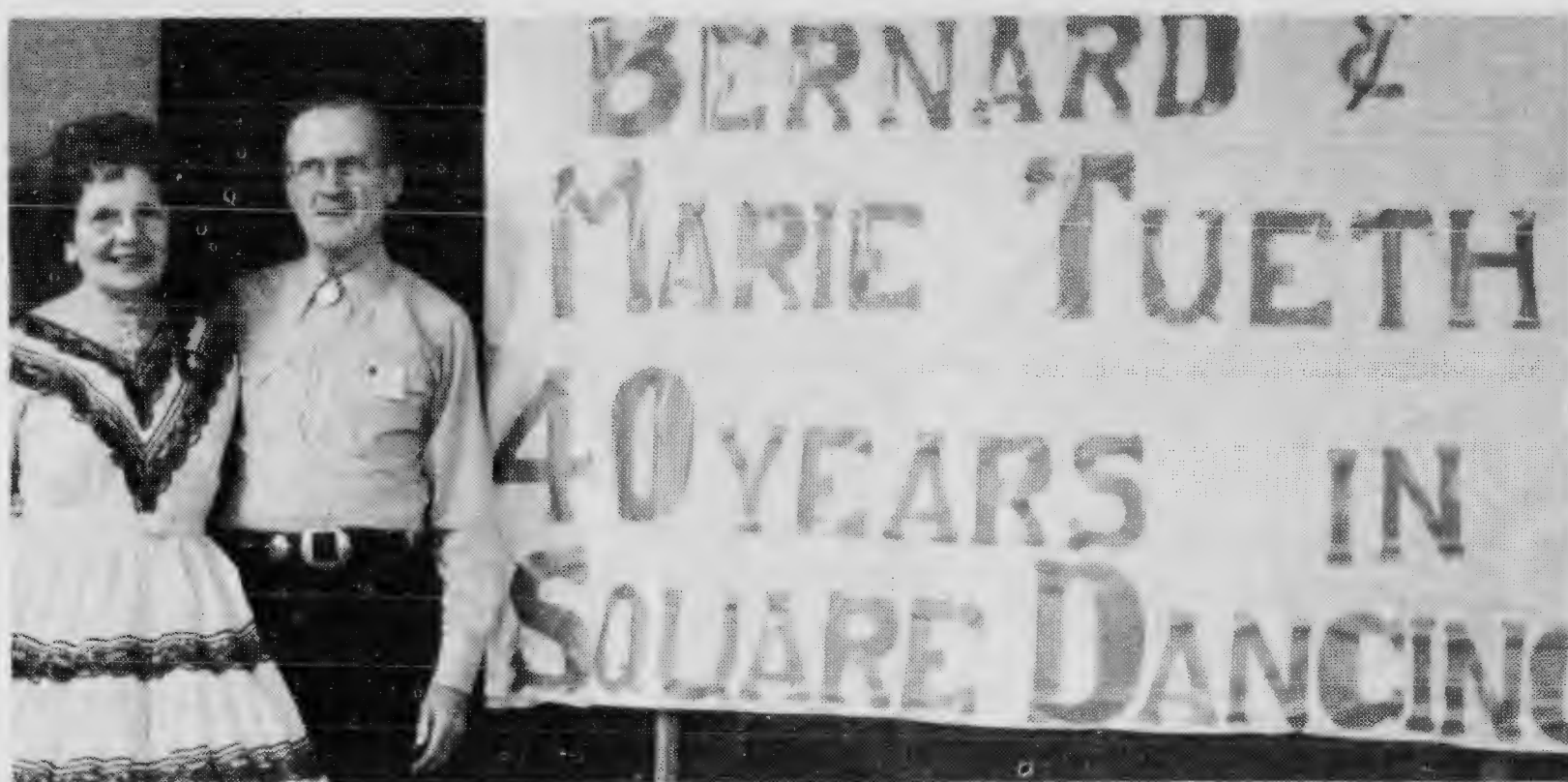
Missouri

Forty years of square dancing for the Tueths! Bern and Marie met at a square dance in 1940, square danced at their wedding in 1946 and are still enjoying dancing and calling



Caller, Al Horn, backed by the Western Swingers band, at the 1980 Friendship Festival, Johnson, Kansas.

The banner says it all: 40 years of dancing for the Tueths of St. Louis, Missouri



for one-night stands. They are members of the St. Louis Square Dance Federation, Callers Guild and Legacy. Recently the Merry Mixers helped them celebrate the occasion.

Arizona

Phoenix Advanced Square Dancers Association has been having some very good dances. We had a great weekend with Jerry Shatzer last October and another great weekend in Nutriosa in the White Mountains. We plan to do both again, on July 10-12 in Nutriosa, and October 30-November 1 in Phoenix. Bob Fisk will be calling the first session and Dave Lightly the latter. Bernie and Mary Rott were recently elected presidents of the group and additional information about either of these activities may be obtained from them at 7753 No. 33rd Ave., Phoenix 85021 (602) 841-0875. — *Betty Cressler*

Washington

Put a group of Boeing engineers together, even on a dance floor, and the conversation often turns to airplanes. Capitalizing on this phenomenon, the Whirlaways Square Dance Club of Renton (home of a Boeing aircraft assembly plant) will hold a paper airplane contest at its April 17 dance. Prizes will be awarded for winning entries in the categories of longest flight distance, longest in-air duration and most novel flight pattern. All entries must be constructed from a single sheet of 8½ × 11" typing paper.

Oklahoma

The North East District of Oklahoma will hold their 34th Annual Festival on April 4th at the Tulsa Assembly Center. Some 5,000 dancers are expected to participate. Guest

callers are Gary O'Conner, Estes Park, Colorado, and Troy Ray, Ft. Worth, Texas, with dancing at Mainstream, Quarterly Selections and Plus 1 and 2 levels. Local callers from the North East District will be featured as well. A fashion show will include 106 club presidents and association officers as models. Special entertainment will be provided by The Rolling Rascals, wheelchair dancers from the Physical Limited Center. Corky and Pat Mills are general Chairman of the Festival. Further information from Roy and Clara Gallo (918) 266-3941. — *Paul and Virginia Stedham*

North Carolina

The Piedmont area is busy with plans for spring dances. March 27-28 were the dates for the 22nd Annual Tar Heel Square-Up held in Winston-Salem. John Hendron, Jon Jones and John Saunders were featured callers, with George and Mady D'Aloiso handling rounds. April 24-25 will be the Piedmont Square 'N' Round Dance Festival held at the Jamestown Jr. High School in Jamestown. There will be two halls of dancing during the weekend. Callers will be Tony Oxendine and Harry Lackey. Ed and Carolyn Raybuck will be featured round dance instructors. For further information contact Bob Harrelson, 2304 Maywood St., Greensboro 27403 (919) 292-1505.

Florida

The Fun & Frolic Club celebrated its 25th Anniversary on March 16th at the Woodstock Community Center in Jacksonville. The original caller, Edith Ford, was with the group for five years. Jack Griffiths followed her with 16

Please see WORLD, page 89

SOUND BY HILTON

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

April, 1981

SANTA CRUZ, CALIFORNIA, in the Northern section of the State, has long been a center of square dance activity. One of its many fine callers, who over the years has become a prolific composer of square dance choreography, is Harold Fleeman. We invite you to come with us today to enjoy one of Harold's dances. The material that we have shown here represents the type of dance he enjoys calling.

Sides right and left thru
Sides lead to the left
Veer right to a two faced line
Couples circulate, wheel and deal
Step to an ocean wave, girls trade
Linear cycle, pass thru, wheel and deal
Centers touch one quarter, scoot back
Couple up, allemande left

Side ladies chain, sides right and left thru
Sides roll away half sashay
Heads cross trail around one to a line of four
All eight touch one quarter, track and trade
Couples circulate one half only
(Check your two faced lines)
Men run, all eight swing thru
Men run, all promenade home

Heads cross trail thru
Separate around one to a line of four
Touch one quarter, coordinate, bend the line
Just the ends load the boat
Center four touch one quarter and couple up
All double pass thru, peel off
Touch one quarter, track and trade
Men fold, all pass thru
Right and left grand

Heads pass the ocean, extend to ocean wave
Explode the wave
Partner trade and roll
Single circle to a wave
Girls run, men hinge one quarter
Flip the diamond, recycle, pass thru
Trade by, slide thru and roll
Pass thru to a right and left grand

Heads lead right and touch one quarter
Follow your neighbor and spread
BUT girls coming in slither
(Girls nose to nose sashay)
Couples circulate, wheel and deal
Pass to the center
Centers right and left thru, swing thru
Turn thru, allemande left

Heads touch one quarter, walk and dodge
Pass thru, trade by, star thru, pass thru
Chase right, couple up, sweep one quarter
Right and left thru, dive thru
Centers touch one quarter, walk and dodge
Partner tag, allemande left



Harold Fleeman

Harold and his wife, Lee, were introduced to folk dancing, with square dancing as part of the program, in 1954. Five years later Harold began experimenting with calling (just for fun). In 1966 he called for his first club and graduated his first beginners class in 1967. He now calls for two clubs and two workshops which range from Plus I and Plus II (APD) to Advanced level, teaches beginners classes and cues square dance rounds. Harold has been president of the Santa Clara Valley Callers Association and has served on the board of the Callers Association of Northern California. He joined Callerlab in 1975 and is accredited by that organization. He is not only an active caller but is still an avid dancer whenever his busy schedule will allow.

Sides slide thru, double pass thru
 Track II, girls trade
 Linear cycle, pass thru
 Tag the line and face in, box the gnat
 Fan the top and girls spread
 (Men move to center left hand ocean wave)
 Trade the wave, swing thru, men run
 Wheel and deal, right and left thru
 Dive thru, pass thru
 Allemande left

Heads pair off, touch one quarter
 Follow your neighbor and spread
 Swing thru, girls fold
 Peel the top and girls spread
 (Men move to center left hand ocean wave)
 Partner hinge, men run left
 Touch one quarter, couple up, pass thru
 Wheel and deal, centers pass thru
 Allemande left

CALLER DRILLS

Last month in our Callers School issue, we mentioned that in his courses, Dick Leger provides his student callers with drills for practice patter calling. Here is a selection of those he includes.

Heads right and left thru
 Same ladies chain
 Sides right and left thru
 Same ladies chain
 Join hands and circle half, corner swing
 Promenade new partner

Join hands and circle half
 Heads right and left thru
 Join hands and circle half
 Sides right and left thru
 Four ladies chain
 Heads promenade half
 Four ladies chain
 Sides right and left thru
 (Ends in normal square)

Heads promenade half
 Four ladies chain
 Sides right and left thru
 All circle half, corner swing
 Allemande left new corner
 Promenade new partner

Head ladies chain, heads forward and back
 Pass thru, around one
 Into the middle and do sa do
 Same four right hand star
 Allemande left corner
 Do sa do partner
 Corner promenade (new partner)

Heads lead right and circle to a line
 Forward and back
 Pass thru and wheel and deal
 Double pass thru
 First left, next right
 Square thru four hands
 Corner swing, promenade (new partner)

Head ladies chain, heads forward and back
 Square thru four hands
 Circle four with outside two to a line
 Forward and back, cross trail
 Corner swing
 Promenade (new partner)

Men promenade outside half way
 Four ladies chain
 Heads lead right and circle to a line
 Forward and back, square thru four hands
 Corner swing, allemande left new corner
 Promenade (new partner)

Heads promenade half
 Sides right and left thru
 Same four square thru four hands
 Do sa do the outside two, eight chain four
 Swing number five, promenade new partner

Heads right and left thru
 Slide thru and square thru five hands
 Split two and line up four
 Forward and back
 Star thru and California twirl
 Corner swing once
 Promenade new partner

Heads go forward and back
 Heads promenade half
 Square thru four hands
 Do sa do the outside two
 Same four circle half, dive thru, pass thru
 Corner swing, promenade new partner

Heads promenade half
 Square thru four hands
 Right and left thru the outside two
 Slide thru, square thru four
 Trade by, corner swing
 Promenade new partner

Four ladies promenade inside, swing partner
 Heads square thru four, split two, line up four
 Forward and back, star thru, California twirl
 Corner promenade (new partner)

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

Heads square thru four
 Swing thru the outside two
 Boys run right, couples circulate
 Wheel and deal, dive thru, pass thru
 Corner swing, allemande left new corner
 Promenade new partner

Heads square thru four, swing thru
 Boys run right, ferris wheel
 Centers pass thru, star thru
 Pass thru, wheel and deal
 Double pass thru, promenade new partner

Heads square thru four
 Split two, line up four, forward and back
 Pass thru, ends thru in
 Right and left thru, pass thru, corner swing
 Allemande new corner
 Promenade new partner

Heads square thru, swing thru
 Boys run, couples circulate
 Ferris wheel, centers pass thru
 Dive thru, pass thru, swing
 Allemande new corner
 Promenade new partner

Heads lead right, circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three quarters, star thru
 California twirl, first left, next right
 Square thru four, corner promenade
 (new partner)

Heads separate go half way round
 Star thru, rock up and back
 Pass thru, around one to a line
 Forward and back
 Center two square thru five hands
 Allemande left, promenade

SINGING CALLS

I'M NOT DEALIN' WITH THE DEVIL ANYMORE

By Art Springer, Tampa, Florida
Record: Thunderbird #212, Flip Instrumental
 with Art Springer

OPENER

Sides face grand square
 Don't ask me where she came from
 All I know is she gave me back my pride
 She reached a hand to save a man that
 Slid about as far as he could slide
 Circle left she probably came from heaven
 Who else could have sent her but the Lord
 Allemande left and promenade
 I'm not dancin' with those demons
 I ain't dealin' with that devil anymore

MIDDLE BREAK

Head ladies center teacup chain

(on last line of 2nd figure)

**I lived for the whiskey and the
 Goodtime ladies of the night
 Till the whiskey took control and
 Left me waltzin' with those witches
 In my mind circle left
 Imaginary bottles fill my pockets
 Lying there on the floor
 Allemande left and promenade
 I ain't dealin' with that devil anymore
 I ain't dealin' with that devil anymore**

FIGURE:

**Head two couples square thru four hands
 Slide thru curlique scoot back my friend
 Boys run swing thru boys run
 Half tag trade and roll right hand pull by
 Allemande left swing and promenade
 I'm not dancin' with those demons
 I ain't dealin' with that devil anymore**

ENDING

Circle left (at ending of 4th figure)
**Don't ask me where she came from
 All I know is she gave me back my pride
 Walk around your corner see saw partner
 Men star right allemande left that corner
 Swing your lady promenade
 I'm not dancin' with those demons
 I ain't dealin' with that devil anymore**

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

THE THINGS I TREASURE

By Mike Sikorsky, Reseda, California

Record: 4-Bar-B #6017, Flip Instrumental with
 Mike Sikorsky

OPENER, MIDDLE BREAK, ENDING

Circle left

**I'm gonna find the things I treasure
 Some that's old and some that's new
 Left allemande do sa do men star left
 Turn thru and go left allemande
 Do sa do and promenade the land
 I'll count my treasures one by one
 When I turn to face the sun**

FIGURE

**Heads square thru and get me four
 Now you make a right hand star
 Turn it once around
 Heads star left in middle
 Turn it once around get to corner lady
 Touch a quarter scoot back it's twice
 First the guys then the girls you know
 Swing that girl promenade the line
 Have the freedom of the northwind
 Free to fly like a bird up in the blue**

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

ROUND DANCES

ROCK-A-BYE — Hi-Hat 991

Choreographers: Ken and Catherine Miller

Comment: Busy and enjoyable routine with nice light and airy sounding music.

INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end facing; Side, Close, Turn to SIDECAR M face RLOD, —; Dip Bk, —, Recov, —;**
 5-8 **Side, Close, Turn to BANJO M face LOD, —; Dip Bk, —, Recov to face in CLOSED, —; Side, Close, Side, Touch; Side, Close, Thru, —;**

PART B

- 1-4 **SEMI-CLOSED Circle Away Two-Step; Circle Together Two-Step end BUTTERFLY M face WALL; Side Two-Step; Side Two-Step to CLOSED;**
 5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, XIF end BANJO M face LOD, —;**

PART C

- 1-4 **Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2 CLOSED, —; Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2, —;**
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd, —; Walk, —, 2, —; Pickup to BANJO M face LOD, —, 2, —;**

SEQUENCE: A — B — A — C — A — B — A — C plus Ending.

Ending:

- 1-4 **BANJO Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

FOREVER — Hi-Hat 991

Choreographers: Charles and Dot DeMaine

Comment: Nothing unusual in this two-step routine. It moves right along. The music is adequate.

INTRODUCTION

- 1-4 **DIAGONAL OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Fwd, —; Walk, —, 2, —;**
 5-8 **L Turn, Close, Bk M facing RLOD, —; Bk, —, 2, —; R Turn, Close, Fwd M facing LOD, —; Fwd, —, 2, —;**
 9-12 **Side, Close, XIF, —; Side, Close, XIF Touch end SEMI-CLOSED facing LOD —**

- 13-16 **Chair, —, Recov, —; Bk, —, 2, —; Dip Bk, —, Recov, —; Rock Fwd, —, Recov, —; Pickup to CLOSED M facing LOD, —, 2, —; Fwd, 2, 3, —;**

PART B

- 1-4 **L Turn, Side, Bk face RLOD in SEMI-CLOSED, —; Pickup to CLOSED, —, 2, —; Bk Hover, —, 2, —; Whisk, 2, 3, REV SEMI-CLOSED, —; Outside Swivel, —, 2 end SEMI-CLOSED facing LOD, —;**
 5-8 **Fwd, 2, 3, —; Pickup to CLOSED, —, 2, —; R Turn, Side, Bk M face RLOD & WALL, —; Rock Fwd, —, Recov, —;**
 9-12 **Bk, L Turn, Fwd facing LOD in SEMI-CLOSED, —; BANJO W face LOD Fwd, —, Recov, —; Manuv, Side, Close CLOSED M face RLOD, —; Pivot, —, 2 end M face LOD, —;**
 13-16 **Open Telemark; (Trans) Cross Over, —, 2, —; Lunge, —, Recov SEMI-CLOSED facing RLOD, —; (Trans) R Turn, 2, 3 end CLOSED M facing LOD, —.**

SEQUENCE: A — B — A — Meas 1-8 B — Corte Side, and Point.

TAMARAN — TNT 165

Choreographers: Steve and Chris Brissette

Comment: An interesting two-step with refreshing and different sounding music. One side of record has cues.

INTRODUCTION

- 1-5 **TAMARA M face WALL Wait: Two-Step Across; On Arnd Two-Step M facing COH; Two-Step Across; Two-Step to face LOD in SEMI-CLOSED;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Cut Bk, 2, 3, —; Bk, Close, Fwd to face WALL in CLOSED, —;**
 5-8 **Side, Close, Fwd, —; Twisty Vine, —, 2, —; Side, Close, Bk to SEMI-CLOSED face LOD, —; Fwd, —, Pickup to CLOSED, —;**
 9-12 **Fwd Two-Step; Fwd Two-Step end BANJO M face LOD; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R turn M face WALL, —;**
 13-16 **Turn Two-Step; Turn Two-Step M face WALL; Side, —, XIB, —; Side, —, Close, —;**

PART B

- 1-4 **Repeat action meas 2-5 Intro except to end SIDECAR M face WALL;**
 5-8 **Wheel L Two-Step; Wheel L Two-Step end M face RLOD; (Lady under) Circle L, —, 2, —; 3, —, 4 end SEMI-CLOSED facing LOD, —;**

- 9-12 **Run, 2, 3, Hop; Run, 2, 3, Hop; Step, Hop, Step, Hop; Strut, —, 2, —;**
 13-16 **Fwd Two-Step; Fwd Two-Step; Open Vine, —, 2, —; 3, —, 4 end Tamara M facing WALL, —;**

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 **TAMARA Two-Step Across; On Arnd Two-Step; Walk, —, 2, —, Face, —, Point, —.**

BABY MINE — Grenn 14292

Choreographers: Adam and Marjorie Arnot

Comment: An easy two-step with good music.

INTRODUCTION

- 1-4 **OPEN-FACING M face WALL Wait; Apart, Point, Together to SEMI-CLOSED, Touch;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Vine, 2, 3, 4; Pivot, —, 2 to CLOSED face WALL, —;**

- 5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind; Walk, —, 2 to SEMI-CLOSED, —;**

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A:

PART B

- 17-20 **Diag Vine Apart; Diag Vine Together; Circle Away Two-Step; Together Two-Step end BUTTERFLY face WALL;**

- 21-24 **Side, Close, Thru to L OPEN face RLOD, —; Fwd Two-Step; Fwd Two-Step; Blend BUTTERFLY Side, Close, Thru to SEMI-CLOSED face LOD, —;**

- 25-28 **Fwd Two-Step; Fwd Two-Step; Hitch, 2, 3, 4; Walk, —, Face in CLOSED, —;**

- 29-32 **Turn Two-Step; Turn Two-Step; SEMI-CLOSED Walk (Twirl), —, 2, —; Walk, —, 2 to SEMI-CLOSED LOD, —;**

SEQUENCE: Dance goes thru twice plus ending

Ending:

- 1-2 **BUTTERFLY M face WALL, Side, Close, Side, Close; Apart, —, Point, —;**

NEW DAWN — Grenn 14292

Choreographers: Ken Croft and Elena de Zordo

Comment: This waltz routine uses the canter step. The music is adequate.

INTRODUCTION

- 1-4 **OPEN-FACING M face WALL Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

DANCE

- 1-4 **Step, Swing, —; Spin Manuv to CLOSED, 2, 3; (R) Waltz Turn; (R) Waltz Turn to BUTTERFLY WALL, 2, 3;**

- 5-8 Repeat action meas 1-4 end in CLOSED M face WALL:

- 9-12 **Apart (to OPEN), Touch, —; Pickup to CLOSED LOD, Draw (Side, Close), Touch; (L) Waltz Turn; (L) Waltz Turn end CLOSED M face WALL;**

- 13-16 **Vine, 2, 3; 4, 5, 6; Side, Touch, —; Fwd to BUTTERFLY WALL, Touch, —;**

- 17-20 **Waltz Away, 2, 3; Waltz Together to BUTTERFLY WALL, 2, 3; Vine (Twirl), 2, 3; Thru, Side, Close;**

- 21-24 **Side, XIB (W XIF), Recov; Side, Draw, Close; Side, XIB (W XIF), Recov; Side, Draw, Close;**

- 25-28 Repeat action meas 17-20:

- 29-32 Repeat action meas 21-24 end in BUTTERFLY M Face WALL:

SEQUENCE: Dance thru two times

Ending: Last time thru dance slow the canter slightly meas 32 as music retards. Then drift apart into a standard acknowledgement.

FROM THE 1981 PREMIUM RECORDS

Because of the interest shown in the current series of Premium Records, we have been presenting tracks from the various plateaus as a convenience to dancers and callers.

Basics

by Lowell Fisher, Flint, Michigan

Bow to the partner, bow to the corner

Walk all around the left hand lady

Turn your partner by the left

Four ladies chain, circle to the left

Ladies in, the men sashay, circle left

Ladies in, men sashay, circle to the left

Allemande left, right and left grand

Meet your girl, promenade back home

Head two couples move up to the middle

Pass thru, separate and around one

Into the middle, right and left thru

Pass thru, split two, around one more

In the middle, make a right hand star

Allemande left, do sa do with the partner

Same girl, you promenade, don't stop

One and three wheel around, pass thru

Bend the line, up to the middle and back

Star thru, right and left thru

Star thru, two ladies chain, pass thru

Bend the line, star thru, right and left thru

Star thru, two ladies chain across, pass thru

Bend the line, star thru, dive thru

Pass thru, do sa do, same two

Right and left thru, square thru three quarters

Left allemande, right and left grand

Couples two and four, square thru

Do sa do around the corner, star thru

Right and left thru, pass thru (next page)

Bend the line, right and left thru
 Pass thru, bend the line, star thru
 Roll away half sashay, pass thru
 U turn back, left allemande
 Do sa do around the corner
 Four men in the middle
 Make a left hand star, go once around
 Put an arm around the girl
 Star promenade, keep going, don't stop
 Side couples wheel around
 Right and left thru
 Cross trail thru, allemande left
 Promenade

Four ladies chain
 Head couples forward and back, square thru
 Right and left thru, dive thru, pass thru
 Right and left thru, allemande
 Grand right and left, promenade
 Walk all around the corner girl
 Bow to the partner

Extended Basics

by Herb Egender, Aurora, Colorado

Bow to your partners, corners all
 Circle left, walk around your left hand lady
 See saw with the pretty little taw
 Allemande left, allemande thar
 Shoot that star a full turn
 Corner by the right, wrong way thar
 Shoot that star to the corner
 Left allemande, right and left grand
 Promenade back home

Head couples up to the middle and back
 Square thru, four hands, swing thru
 Girls trade, boys trade
 Boys run around that girl, wheel and deal
 Veer left, couples circulate, bend the line
 Right and left thru, ladies chain
 Pass the ocean, swing thru double
 Right and left thru
 Square thru three quarters
 Trade by, swing thru
 Boys run around that girl
 Ferris wheel, right and left thru
 Square thru three quarters
 Allemande left, promenade
 Keep moving, don't slow down
 Promenade, head couples wheel around
 Touch a quarter, single file circulate
 Boys run, touch a quarter, split circulate
 Boys run, do a right and left thru
 Flutter wheel, star thru
 Left allemande, right and left grand
 Promenade home

Side couples rollaway with a half sashay
 Square thru, four hands
 Split the heads go around one, line of four
 Up to the middle, pass thru

Wheel and deal
 Girls square thru three quarters
 Courtesy turn that girl, make a line
 Pass thru, wheel and deal, zoom
 Centers pass thru, star thru, pass thru
 Bend the line, pass the ocean
 Swing thru, boys run, wheel and deal
 Left allemande, right and left grand
 Promenade, don't slow down
 Side couples wheel around, pass the ocean
 Swing thru, girls circulate, boys trade
 Boys run, bend the line, star thru
 Right and left thru, dive thru
 Square thru three quarters, left allemande
 Right and left grand, promenade
 Bow to your partner, corner too

Mainstream

by Roger Morris, Sacramento, California

Bow to the partner, corners all
 Join hands, circle left
 Ladies center, men sashay
 Do an allemande left with your corner
 Come back and promenade
 Don't slow down, head couple wheel around
 Right and left thru
 Roll away with a half sashay, half square thru
 Do the right and left grand
 Promenade around

Heads zip to the middle and back, square thru
 Do sa do the outside two, swing thru
 Boy run around the girl, ferris wheel
 Double pass thru, track two
 Swing thru, girls circulate, men trade
 Men run around that girl, bend it
 Right and left thru, put 'em in the lead
 Dixie derby, couples circulate, move up
 Bend the line, slide thru
 Square thru three quarters
 Left allemande, right and left grand
 Promenade

Sides zip to the middle and back
 Square thru four, touch a quarter
 Walk and dodge, partner trade
 Go right and left thru
 Flutter wheel, slide thru
 Right and left thru, dive thru
 Do sa do in the middle, make a wave
 Linear cycle, heads zip to the middle
 Heads square thru, four hands around
 Swing thru, boy run around that girl
 Ferris wheel, double pass thru
 Track II, swing thru, girls circulate
 Men trade, men run around the girl
 Bend the line, right and left thru
 Slide thru, do sa do, get a wave right there
 Linear cycle, slide thru, pass thru
 Left allemande, grand right and left

Meet your own, swing and whirl
 Heads right and left thru
 Rollaway with a half sashay
 Sides cross trail, go around one
 Go up to the middle and back
 Touch a quarter, track and trade
 Ferris wheel, square thru three hands
 Left allemande, promenade

Plus One and Two

by Daryl Clendenin, Portland, Oregon

Bow to the partner, corner too
 Circle to the left, allemande left
 Allemande thar, remake, turn a quarter
 Half, three quarters, girls back in
 Remake the thar, shoot that star
 Full turn around, right to the partner
 Pull by the corner, left allemande
 Right and left grand, promenade

Heads into the middle and back, square thru
 Do sa do the corner, swing thru
 Boys run around the girl, half tag
 Trade and roll, right and left thru
 Curlique, follow your neighbor, don't spread
 Trade the wave, scoot back, boys trade
 Boys run around the girls, ferris wheel
 Centers zoom, new centers swap around
 Do sa do, swing thru, turn thru
 Back to the corner, left allemande
 Right and left grand, promenade

Two and four into the middle and back
 Curly cross, do sa do, make a wave
 Recycle (girl recycles boy)
 Curlique, check a wave
 Girls trade, swing thru, boys run around girls
 Girls hinge, check your diamond
 Circulate, flip that diamond, girls trade
 Girls run around the boys, boys hinge
 Diamond circulate, flip your diamond
 Boys trade in the middle, boys run
 Couples circulate, bend your line
 Right and left thru, star thru
 Pass thru, left allemande
 Right and left grand, promenade

Sides zip to the middle and back
 Star thru, zoom, new centers spread
 Eight to the middle and back, pass thru
 Wheel and deal
 Girls square thru three quarters
 Star thru, boys trade in the middle
 Bend that line, move to the middle and back
 Touch one quarter, coordinate
 Couples hinge, triple trade
 Hinge again, bend your line, star thru
 Right and left thru, pass to the center
 Square thru three quarters around
 Left allemande, right and left grand
 Promenade

SINGING CALLS

YOU'VE GOTTA' BE THE GREATEST

By Jeanne Briscoe, Salinas, California

Record: Big Mac #019, Flip Instrumental

OPENER, MIDDLE BREAK, ENDING

Circle left you've gotta be the greatest

Just thought you'd like to know

You've gotta be the greatest

I'll never let you go

Reverse back single file go walking around

Boys turn in right hand star

Girls promenade twice around

You pass your own go left allemande

Come on back and swing your girl

Promenade the land promenade your lady

Go walking around so fine

You've gotta be the greatest

I'm so glad you're mine

FIGURE:

One and three flutter wheel

Around the ring you go same four curlique

Walk and dodge you know

Do sa do the outside two make ocean wave

Spin chain thru the girls you circulate

One time and turn thru left allemande

Come on back and swing this girl

Promenade the land promenade your lady

Walking around you know

You've gotta be the greatest

I'll never let you go

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

RENO

By Ed Fraidenburg, Midland, Michigan

Record: FTC #32037, Flip Instrumental

OPENER, MIDDLE BREAK, ENDING

Four ladies chain turn the girls and then

Join hands and circle the ring

Ladies roll a half sashay circle left I say

Roll away and circle again

Allemande the corner turn thru your own

Left allemande and promenade

I loved her left her now I can't forget her

And Reno is coming back home

FIGURE

Heads promenade go three quarters around

Sides go right and left thru

Double pass thru then track II friend

When you do swing thru and go

Girls circulate turn thru left allemande

Swing right hand lady promenade

My heart's sad and blue

Since I walked out on you

Now your Reno is coming back home

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending

AMMUNITION

Ken Kernen, who edits this section of the Workshop each month, is continually on the lookout for ammunition material to be used by callers primarily in the Basic or Extended Basic plateaus. Adaptation of singing calls and patter drills and dances are always welcome. Write directly to Ken Kernen, 201 E. Greenway Road, Phoenix, Arizona 85022.

Heads right and left thru
Pass thru, separate 'round one
Into the middle, right and left thru
Pass thru split two
Around one down the middle
Cross trail thru
Left allemande

Side ladies chain to the right
Chain back
Heads face right
Right and left thru with a full turn
Move on to the next
Crosstrail thru
Left allemande

Side ladies chain
Sides square thru four hands around
Right and left thru, dive thru
California twirl
Inside ladies U turn back
Shake hands and pull by
Everyone left allemande

Head ladies chain
Sides right and left thru
All four couples half sashay
Heads lead right and circle four
Head men break to lines of four
Right and left thru, rollaway to a
Right and left grand

Heads pass thru, U turn back
Star thru, pass thru
U turn back, star thru
Move on to the next, star thru
Dive thru, star thru
Cross trail thru
Left allemande

Heads star thru, pass thru
Star thru, right and left thru
Star thru, right and left thru
Dive thru, pass thru
Left allemande

Heads star thru, pass thru
Square thru four hands around
Just the ends of the line bend
Walk forward, star thru
Square thru four hands around
Just the ends of the line bend
Walk forward, star thru
Left allemande

Four ladies chain
Heads lead right and circle four
Head men break to lines of four
Pass thru, California twirl
Centers arch ends duck out around one
Down the middle, box the gnat, back away
Circle eight, girls pass thru, separate
Around one down the middle
Square thru three quarters 'round
Left allemande

Sides promenade half
Left square thru two hands
Left allemande

Head ladies chain left
Heads circle four three quarters 'round
Pass thru, box the gnat
Centers U turn back
Left allemande

SINGING CALL ADAPTATION

IN THE MORNING DEW

Adapted by Ken Kernen, Phoenix, Arizona

Record: Grenn 12131

OPENER, MIDDLE BREAK, CLOSER

Four ladies promenade
Go once inside the ring
Come back and swing your handsome man
Here's where you join sixteen hands buddy,
circle to the left and then
Left allemande the corner, weave the ring
I'm just a poor boy a passing through
Do sa do and promenade
I'll wash my face in the morning dew
And then I'll be moving along

FIGURE

Four ladies chain go straight across the ring
Head two do the right and left thru
Those sides star thru, then pass thru and
swing
You join your hands and circle to the left
Left allemande new corner
Then you weave the ring
Go in and out around, promenade
I'll wash my face in the morning dew
And then I'll be moving along

SEQUENCE: Opener, figure twice for the heads,
Middle Break, Figure twice for sides, Closer.

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- FTC 37038 "WHAT'S A NICE GUY LIKE ME (doin' in a place like this)"
Flip square by Ed Fraidenburg



CALLER of the MONTH



Zenous Morgan, Chicago, Illinois

EVER WONDER what it's like to be asked to call at an inaugural ball for the President of the United States? Zenous Morgan, who has been the featured caller for clubs in Kalamazoo, Detroit, and Flint, Michigan, along with regular calling stints in Illinois and Wisconsin, had that honor four years ago when he was selected as one of several callers at President Carter's inauguration.

A busy, full-time caller, Zenous is the founder and caller for the Promenaders, Chicago's oldest black teens' and twenties' square dance club. This dynamic organization dances at Sixth-Grace United Presbyterian Church and is well known for its exhibitions in that city as well as throughout the mid-West. A member of Callerlab, Zenous is also a member of the Chicago Area Callers Association and has served as treasurer, vice president and president of that organization. His appearances on radio and television in the Chicago area have attracted considerable attention and he has worked continuously over the years to increase interest in the square dance activity. He has written articles for this and other square dance publications and he

P.O. BOX 216
BATH, OHIO 44210

continues to be active as a teacher for new beginner classes in the Chicago area.

We salute Zenous Morgan as one who has proven his devotion to square dancing for many years.

LETTERS, continued from page 3

tences and departing foggy view of shadowy dancers as they quickly went out of camera range. (At least that's what appeared on my TV screen.) Those lucky viewers along the parade route experienced more satisfaction, of course. Actually the square dancer segment in the Cotton Bowl Festival Parade from Dallas was head and shoulders above what I saw on the Rose Parade. We could take a lesson from the way they do it in Texas! Just thought you might like to know one enthusiast's reaction.

Elberta Russell
Harrison, Arkansas

Dear Editor:

Just read the December "As I See It" column where you believe that rounds should be part of square dancing. So do I but since I moved here 10 years ago, there's been no opportunity for rounds at all. Art and I have taught some simple rounds but we're not teachers and it's been three or four years since we've had any lessons and that at the beginner's level. We can't keep going over Cab Driver, Frenchy Brown, etc. I'm wondering if there is a school to learn to be a round dance cuer? Maybe we could learn or at least be exposed to it and see if we have any talent for calling and teaching.

Pat Hegnauer
Mill Springs, Kentucky

Hope you read the article by Charlie Procter in the March issue of SQUARE DANCING. You

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also might write Manning and Nita Smith, 2011 So. College Ave., Bryan, TX 77801 for information about their college. Or try contacting Roundalab, 1025 No. Highland, Memphis, TN 38122 to see if they can direct you to any learning groups in your own area. — Editor

Dear Editor:

Keep up the good work in attempting to keep square dancing "fun!" Not backward "nuf" — too many have changed "fun" to "nuf."

Joe Dootson
Lynnwood, Washington

Dear Editor:

I want to renew my subscription to SQUARE DANCING magazine. It improves with each issue and I don't want to miss any. Enclosed is my check for \$15.00 for two years.

Bob Smith
Brunswick, Ohio

And thank you! — Editor

Dear Editor:

Somewhere out there is a pair of dancing cowboy shoes with a return address on its suitcase. Also included is a poem which encourages square dancers to keep the boots moving from club to club. We have had a few letters letting us know where the boots were but we have not heard now for sometime. If anyone has them and would send them to us, I will repay the shipping costs.

Mrs. Don Healy
3485 Glenwood
Windsor, Ontario, Canada N9E 2Y4

Dear Editor:

Square dancers are great people no matter what their ages but we would like to see younger people in the activity, in their 30's

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and 40's that is. It seems that a big hurdle for younger couples is babysitting problems and expenses that have to be contended with for many weeks of lessons. Couldn't a club experiment with babysitting services for lessons, say a few teenagers maybe getting \$1.00 a child at the place where the lessons are given (in another room, of course)? It's just a thought.

Dorothy Greer
Gibsonia, Pennsylvania

Take note, you clubs and callers who may be

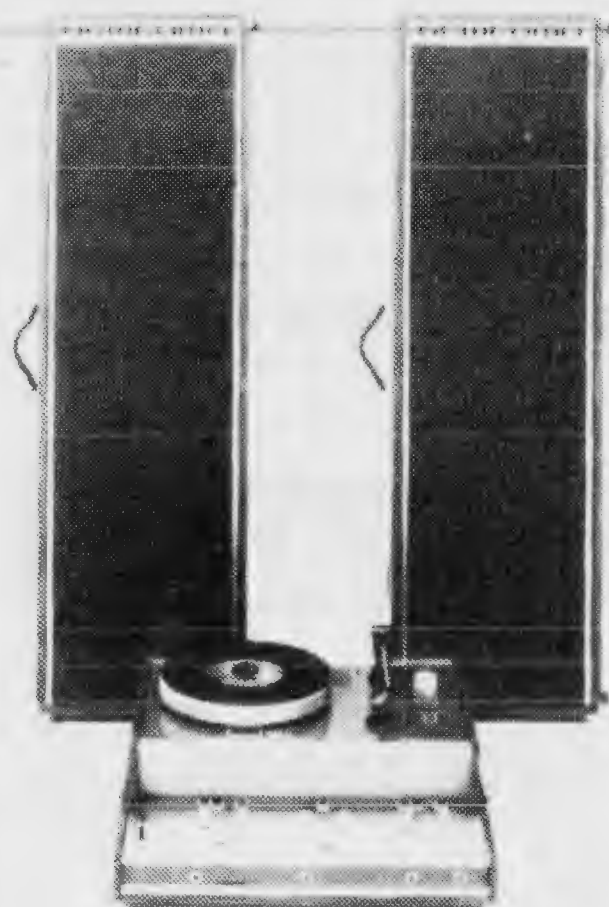
starting lessons soon. If you are able to work out something along this line and could include it in your advertising of the class, you just might attract more young couples.

— Editor

Dear Editor:

It has taken me two years to figure out why I was so unhappy with our local square dance club. They give 14 lessons. The first 9 they teach 96 Mainstream figures. The other 6 lessons are Plus I's — teacup chain, coordinate, chase right, etc. They do this so that they can

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get people into the club who can dance what *they* like to dance. We are having classes twice a year. The club is really fighting to keep 6 squares dancing on club nights. It's pathetic. They are going through people like chaff in a mill. They have a membership of 91 couples but only a few come regularly — the ruling few. The rest come only on the nights they are on the refreshment committee. Is it any wonder the dropout rate is so high? How sad to lose all these good people who would be potential dancers if they just had time to learn.

Name Withheld By Request

TRAVEL, continued from page 11

Prairie Recordings, 1170 2nd St., Penrose, CO 01527; Hawaii earlier in 1981 (Prairie recording artists)

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DIRECTION, continued from page 14

and leaders have the attitude that the dancer must be the winner during class and at dances, then good leadership and good judgment have been exercised. If, on the other hand, the callers and leaders are constantly pushing the dancers to learn more and more and never permitting them to win and have fun, then poor leadership and poor judgment are evi-

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denced. In far too many instances, we have sacrificed quality for quantity. Quality dancing is so beautiful and so good, it gives one the feeling of being a winged figure of human form and fine arts.

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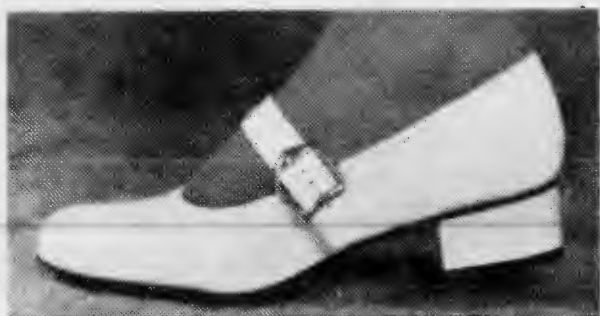
INDIA, continued from page 17

none in the performance we saw was done in squares.

Equally as important as the choreography and the dancing were the costumes. And here the Indian performers shone — bright colors, subtle colors, animal skins and bird feathers. Amazingly beautiful!

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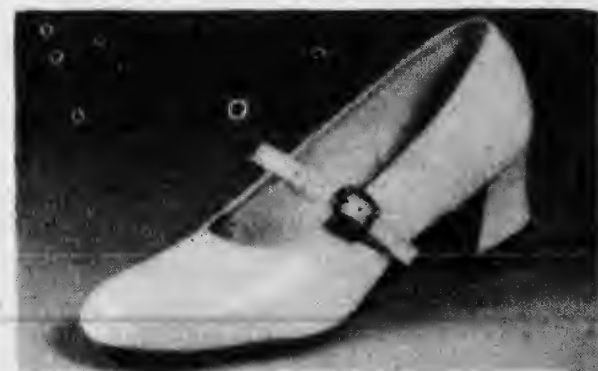
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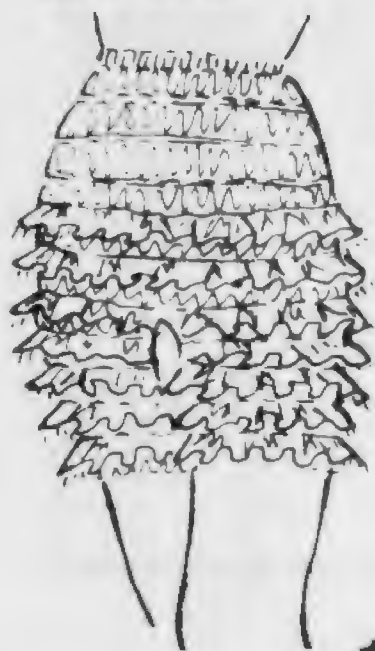
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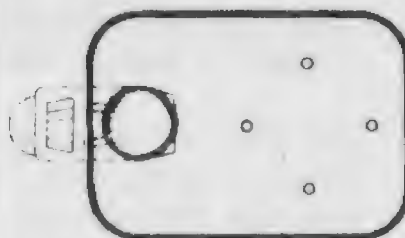
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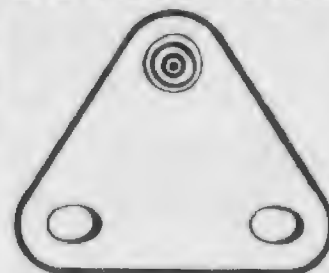
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knowledgeable about Indian dance made this whole experience most worthwhile.

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The folk dances of any race of people have been in existence longer than most of those living can remember. Folk dances tell stories; they depict the lives and work of a people. If one looks closely, he will sense in different folk dances the feelings of joy, of sorrow, of national pride and sometimes of frustration. Certainly, as new periods come along, more folk

dances will evolve but until generations have played with them and kept them alive, we wonder if they can be considered as true folk.

What of the folk dance of America? Certainly much of what we dance has been around for generations. The play parties, the running sets, the contras, quadrilles and traditional squares might all be considered the folk dances of this nation. But, if the folk dances of other peoples tell of warriors, of hunters and their quest for game, of farmers, weavers and craftsmen who depict their lives in dance —



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what of us?

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people, for the most part, are not involved in such matters personally. Who can say?

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SINGING CALLS

SMOKEY MOUNTAIN RAIN — Mountain 2

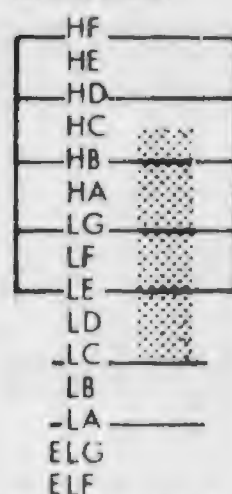
Key: F Tempo: 120 Range: HD
Caller: Mark Clausung LC

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing — promenade (Figure) Heads promenade halfway — lead right make right hand star — heads star by left — to same two right and left thru — swing thru — turn thru — swing corner — promenade her (Alternate figure) Head couples square thru four hands — meet sides make a right hand star — heads star by left — same two right and left thru — star thru — load the boat — find corner swing her — promenade.

Comment: A good recording for this new company and we welcome them in the recording

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

field. A nice job by Mark on this recording. This reviewer feels the tempo may be a little slow for the average dancer as it seems to be recorded at 120 beats per minute. The instrumental is well played and alternate figure offers load the boat. Rating: ☆☆☆

RENO — FTC 32037

Key: C **Tempo:** 128 **Range:** HC
Caller: Ed Fraidenburg LC

Synopsis: Complete call printed in Workshop.

Comment: A pleasant sound with a spanish type instrumental and a nice flowing dance that the dancers enjoyed. The figure is not difficult using a Track II as the base movement. A dance that would be enjoyed during the middle of the evening. Nice calling by Ed helped make the dance enjoyable. Rating: ☆☆☆☆

BLUE GRASS SQUARE DANCE FESTIVAL

—Big Mac 017

Key: D, D Sharp, E & F **Range:** HD
Tempo: 132 LB

Caller: Mac McCullar

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — turn thru — left allemande — promenade (Figure) One and three flutter wheel — square thru four hands — circle four outside two — make a line — pass thru — chase right — split circulate — walk and dodge — partners trade — cross trail thru — swing corner — promenade.

Comment: A western type music sound with steel guitar makes this music interesting. Mac uses some well known callers' names in his offering as a sideline to the figure which allows callers to insert their own names if they want

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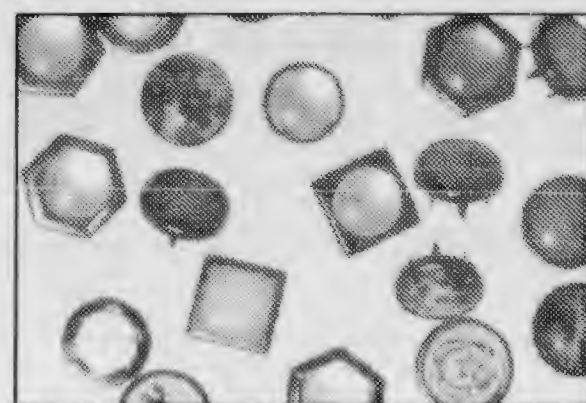
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to. Some words are rushed and callers will have to adjust accordingly. Key changes are featured plus a chase right and split circulate. An overall interesting release. Well done by Mac as you will note as you listen.

Rating: ☆☆☆

YOU'VE GOTTA BE THE GREATEST

— Big Mac 019

Key: C, D Flat, D & E Flat
Tempo: 132

Range: HC Flat
LE Flat

Caller: Jeanne Briscoe

Synopsis: Complete call printed in Workshop.

Comment: A record that has a melody line that is

minimum and callers can almost consider it for a patter record. The key change comes quite quickly on middle break and caller has to be ready as it is not a pronounced lead in. Jeanne does a fine job yodeling on this record and the key changes give this record a little more fun to call. The figure is very adequate.

Rating: ☆☆☆☆

I'M NOT DEALIN' WITH THE DEVIL ANYMORE

— Thunderbird 212

Key: C Tempo: 130

Range: HC

Caller: Art Springer

LC

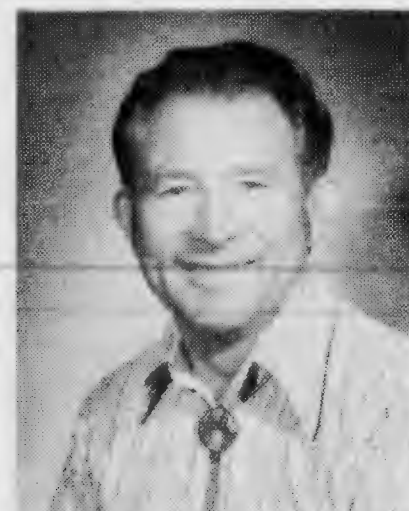
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Comment: Nice overall release and pleasant calling by Art. Good Thunderbird music. The added organ in the instrumental offers a musical dimension that is pleasing. Dance movements seemingly flow very satisfactorily. Melody is quite easy for callers to follow.

Rating: ☆☆☆☆

DEALIN' WITH THE DEVIL
— Hi-Hat 5024

Key: E Tempo: 128 Range: HB
Caller: Ernie Kinney LB

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left

allemande — swing own — promenade (Figure) One and three promenade halfway — square thru four hands — right and left thru outside two — veer to left and ferris wheel — square thru three quarters — swing corner — promenade.

Comment: Callers will need to count this introduction out when starting until it becomes a natural lead in. The figure is average but very well timed. Music is very good and recorded in the smooth fashion that Hi-Hat is known for. Tune is not difficult with a light fiddle in the background that does not take away from the instrumental.

Rating: ☆☆☆

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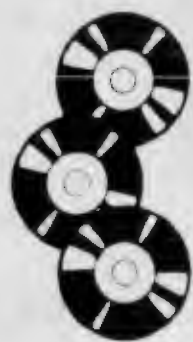
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NO MORE NO LESS — Blue Ribbon 229

Key: C Tempo: 132 Range: HC

Caller: Jerry Hightower LB

Synopsis: (Break) Join hands circle left — reverse back single file — girls in lead boys step out take back track — meet partner box the gnat — same girl do sa do — left allemande — weave ring — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — corner do sa do — make ocean wave — swing thru — boys run — ferris wheel — pass thru — swing corner — promenade (Alternate figure Plus I) Heads pass thru — make a line — eight to middle and

back — everybody curlique — triple scoot back — track and trade — ferris wheel — center two square thru three quarters — corner swing — allemande left new corner — promenade (Alternate break) Allemande left — forward two — right and left thru — turn partner right make wrong way thar — four men back in star — shoot star left allemande — weavering — do sa do — left allemande — weave ring — promenade.

Comment: A good rhythm number that keeps the dancers moving in most portions. The figure is average and poses no problems though the dancers stated they had to keep moving.

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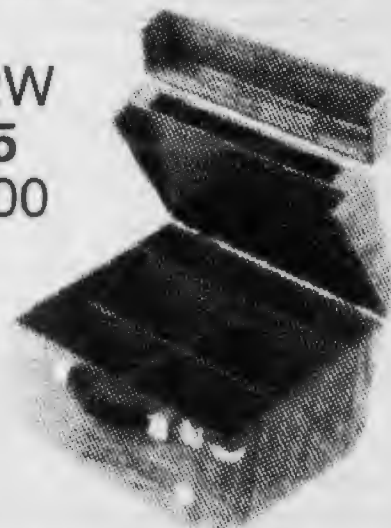


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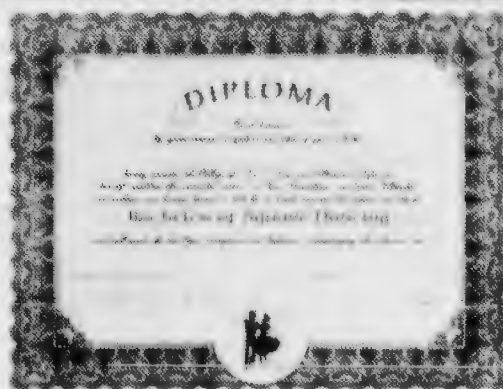
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Music is well played and has a nice feel to it and Jerry does an above average job.

Rating: ☆☆☆

DREAM LOVER — Blue Star 2125

Key: G Tempo: 130 Range: HD

Caller: Nate Bliss LD

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) Heads promenade three quarters — sides flutter wheel — pass thru — right and left thru — eight chain two — touch a quarter — scoot back — swing — promenade.

Comment: Another release with two voices added for dancer response. The music is very adequate and the figure is basic enough for all dance groups as it offers a scoot back as the most difficult move. The dance goes along nicely with a good steady rhythm factor. Blue Star music is very adequate. Rating: ☆☆☆

THE THINGS I TREASURE — 4-Bar-B 6017

Key: C Tempo: 130 Range: HC

Caller: Mike Sikorsky LB

Synopsis: Complete call printed in Workshop.

Comment: A good recording musically and figure wise. A strong beat on the instrumental



Joe Saltel



Jim Davis



Daryl Clendenin



Marlin Hull



Jim Hattrick

C-046 WHEN YOU'RE UGLY LIKE ME by Daryl

C-045 YOUR MEMORY by Marlin Hull

C-043 YOU AND ME by Jim Hattrick

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side is very advantageous to callers and dancers as well. The tune is easy to call. The cue sheet provided by 4-Bar-B is listed without breaking into eight beat phrases as most companies do and probably makes it a little more difficult for newer callers. This reviewer offers this as a suggestion for new caller ease in reading the sheet, no criticism is intended. Rating: ☆☆☆☆

WHEN YOU'RE UGLY — Dance Ranch 659

Key: D Tempo: 132 Range: HE
Callers: John Chavis and LA
Dean Salverson

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Synopsis: (Break) Circle left — allemande left corner — do sa do own — men star left — curlique at home — men run right — allemande left — promenade (Figure) Heads square thru four hands — do sa do — make ocean wave — linear cycle — move into a follow your neighbor and spread — ladies trade — recycle — swing corner — promenade.

Comment: A record where two callers alternate the calling chores. The tune and music is average. The choreography movements include linear cycle, follow your neighbor and spread. A release that would be of interest to the locals

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Myself A Letter — Bill V.
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where the two callers are known. Kind of reminds you of the Homer and Jethro period.
Rating: ☆☆☆

IT DON'T GET BETTER THAN THIS

— Hi-Hat 5023

Key: D Tempo: 128 Range: HB
Caller: Ernie Kinney LA

Synopsis: (Break) Circle left — left allemande — home do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — girls trade — recycle — right and left — dive thru — zoom — centers square

thru three quarters — swing corner — promenade (Alternate figure Plus II) Sides lead to right circle to line — forward and back — pass thru — wheel and deal — centers star thru — right and left thru — pass thru — U turn back — curley cross — swing corner — left allemande new corner — promenade (Alternate figure Quarterly selection) Heads lead right circle to line — forward and back — pass thru — wheel and deal — double pass thru — track II — girls go in boys go out — swing thru — turn thru — swing corner — left allemande new corner — promenade.

Comment: A rather average release with good



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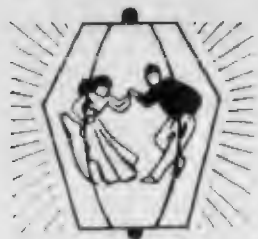
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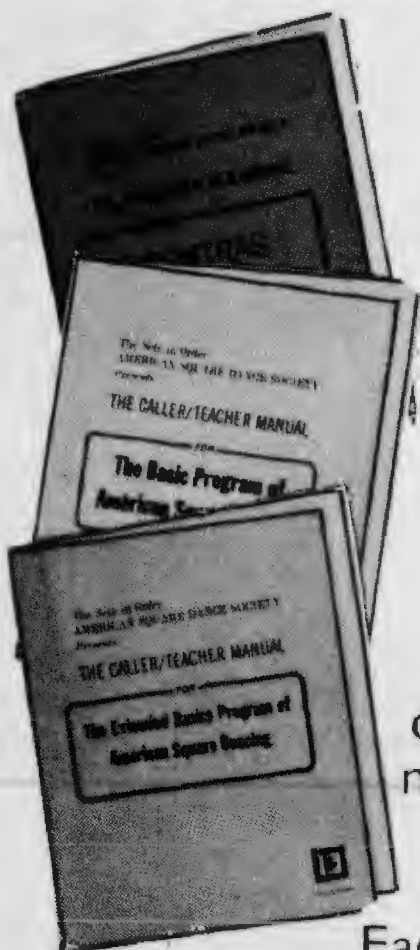
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music and a figure that dancers will have no problem with. A "smoothy" type of singing call that callers should be able to handle though they will need to listen and work closely with word metering and phrasing. The offering of a Mainstream Quarterly and Plus II dance movement choice is good. Rating: ☆☆☆

CHEATING SONG — Bogan 1329

Key: G Tempo: 130 Range: HB
Caller: Bob Barnes LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate two times — turn thru — left allemande — walk by one — swing next — promenade.

Comment: An average release with adequate music. The choreography features a spin chain thru. The tune melody wise was like so many others and was not really exciting. Dancers felt this record not outstanding although the calling by Bob was clear and rhythmic. Rating: ☆☆☆

LOVERS LIVE LONGER — Prairie 1034

Key: A Tempo: 132 Range: HC Sharp
Caller: Al Horn LC Sharp

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — weave ring — do sa do — promenade (Figure) Head couples rollaway — go up and back — slide thru — star by right — heads star left — same two swing thru — boys run — half tag trade and roll — pass thru — trade by — swing corner — promenade.

Comment: Dancers will have to judge this tune on its merits. The rhythm factor and tempo seemed distracting to the dancers at first as they had to seemingly shorten their steps though the figure was adequate. Music and instrumental was average and callers may enjoy calling this tune. Rating: ☆☆☆



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Lee Swain



Harper Smith

ANGELS, continued from page 29

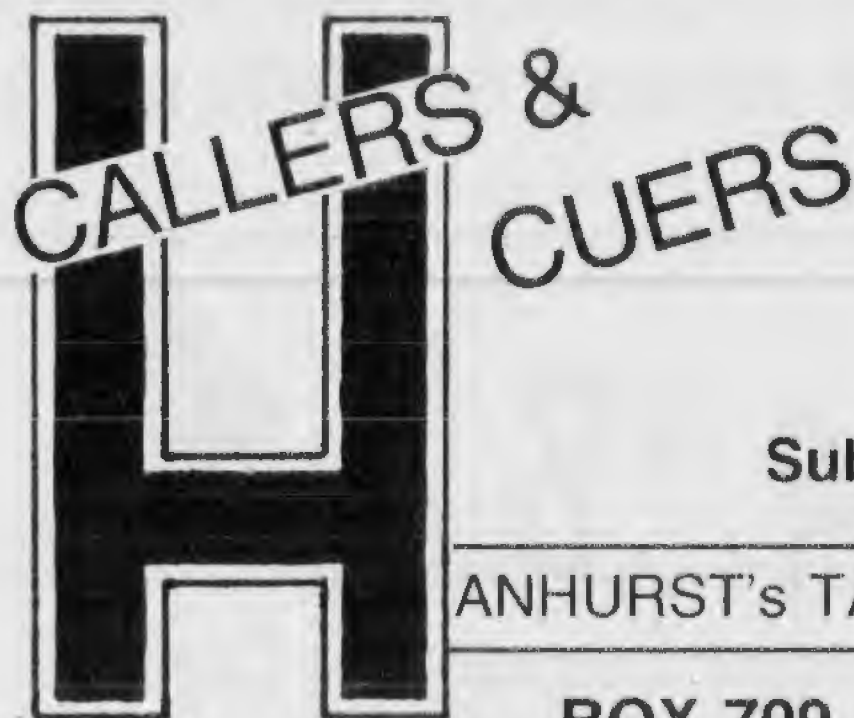
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6. If the square breaks down, tactfully and calmly tell the students to square up and wait for further instructions. Or, the head couples can slide over to the right, beside the sides, forming lines facing and start dancing when an appropriate command is given.

7. If you can resist the urge to jump into a square or teach from the sidelines, you can lend confidence to a struggling square by

standing near and watching for the trouble spots. When a student casts a questioning glance your way, a gesture in the proper direction can frequently save the square. However you must be extremely cautious not to convey an attitude of failure if they still don't get it. A cheer of encouragement is frequently in order from this position.

8. The caller will appreciate it if you will wear square dance attire to class as frequently as possible, particularly when the time comes to discuss dressing for the dance, sewing tips,



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etc. Always wear your name tag to class. You may not be as well known as you think.

9. If you are not confident with your own dancing ability, don't offer yourself as an angel. If you need additional lessons, pay your way and go through class again. Many good dancers repeated class two or three times in order to gain their confidence.

10. Being an angel requires infinite patience. If patience is not one of your virtues, perhaps you had best think twice about angeling. □

Sales Rep Winners

Our Sales Rep contest held October 1 to December 31, 1980, produced our first prize winner of \$50, Jimmy Carney of Medford, Oregon. Second prize winners earning \$25 were Arthur and Olive Waker of Saskatchewan, Canada. Third place ended in a tie between Ed and Betty Tatters of McKeesport, Pennsylvania, and Toshihiko Horie of Japan, each receiving \$12.50. To these fine people and all other participating Sales Reps, our sincere "Thanks!"

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ROUNDS

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	GET-ACQUAINTED DANCE	8 - 11	Bob and Ron
SATURDAY:	ROUND DANCE WORKSHOP	11 - 1	Silky and Betty
	SQUARE DANCE WORKSHOP	2 - 4	Bob Fisk
	PRE-ROUNDS & REQUEST	7 - 8	Silky and Betty
	SPECIAL ENTERTAINMENT & EXHIBITIONS	Throughout the Evening	
	SQUARE DANCE	8 - 11	Bob and Ron
SUNDAY:	PLUS 2 SQUARE DANCE with ROUNDS & STAR TIPS	2 - 4	Bob and Ron
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FRIDAY NITE DANCE	\$3.00
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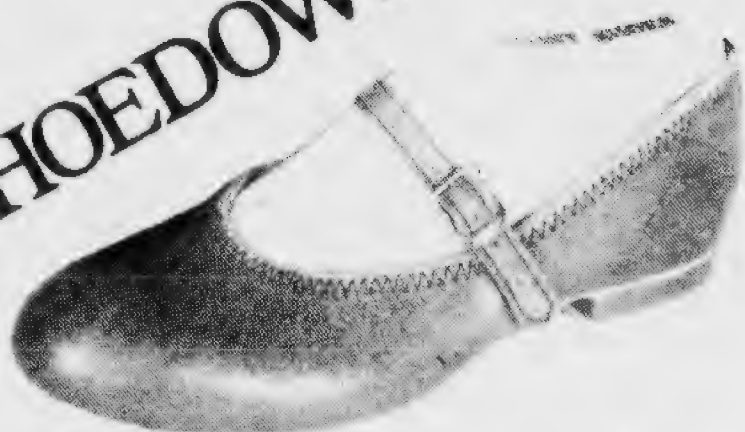
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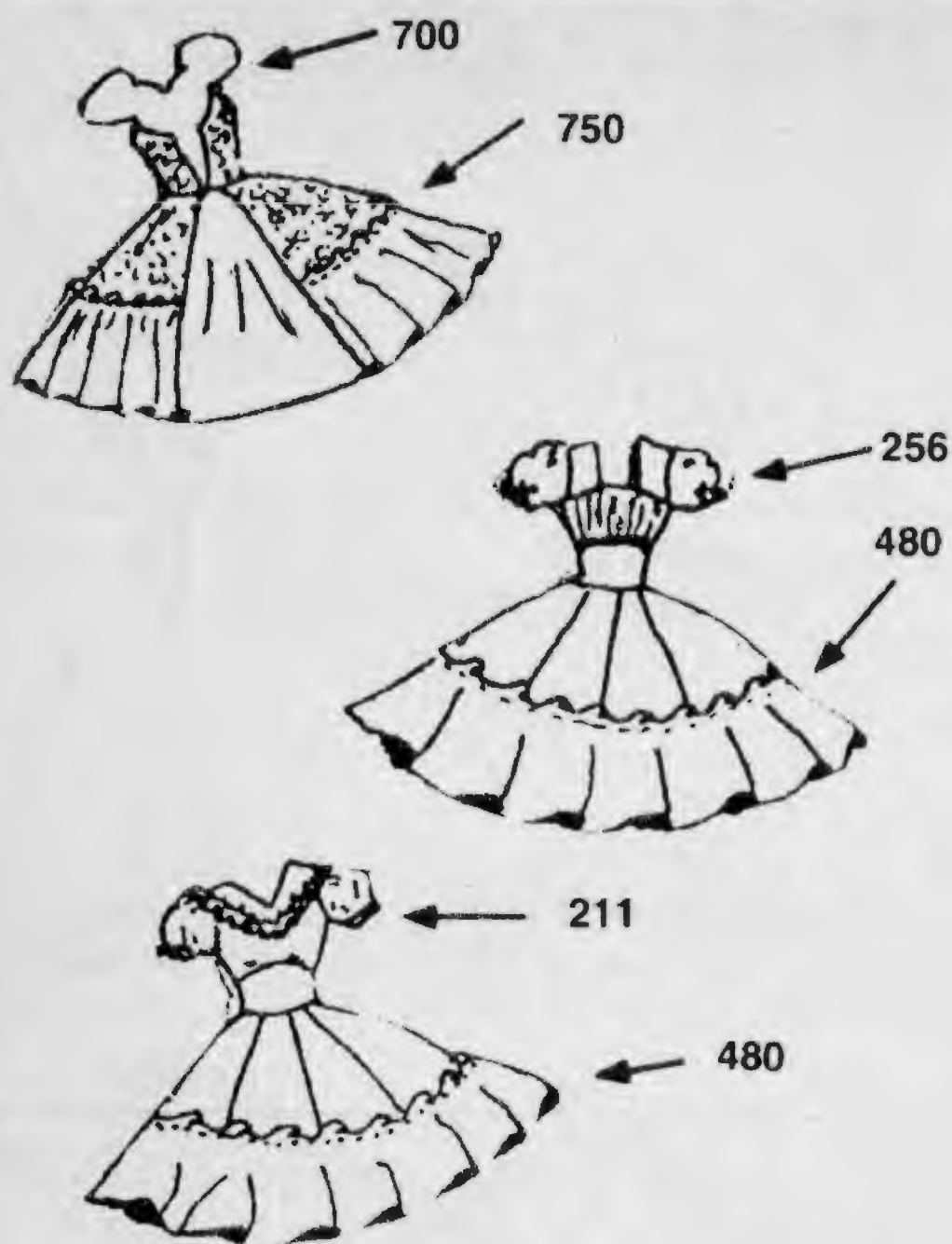
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REQUIREMENTS FOR PUBLICATION

When submitting material for this magazine, please be aware of the following: Lead time for any issue is two months, i.e. for something to be included in the April issue, it must have been in our hands no later than February 1st. This holds true for articles, Datebook listings, 'Round the World News, in fact all aspects of the magazine. We never object to getting it earlier than that and can always file it for the appropriate release date.

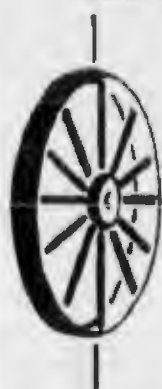
Pictures should be clear, black and white prints. Occasionally we can use color shots but frequently they will not reproduce well. In addition a color photograph costs more than double the price of black and white pictures.

If you wish to have a photo returned, please note this at the time you submit a picture and please enclose either a stamped, self-addressed envelope or the postage.

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July 26 thru 31, 1981, Ragon Hall, Pensacola, Florida

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various issues of SQUARE DANCING during the year. Material which fits any of these topics is always appreciated. The normal lead time still holds. Advertisers will find these particular issues a fine time to promote products which tie in with the theme.

AUGUST DIRECTORY

Associations, both callers and dancers, and individuals listed as Information Volunteers in the August SQUARE DANCE Directory, take note! As mentioned last year, we are try-

ing very hard to make this Directory as accurate as possible. We request that anyone or any group listed in the past re-confirm with us their desire to be included in the 1981 Directory and reconfirm their correct listing. Many groups and individuals have already done so and we thank you. June 1st is the deadline for anyone to let us know. We reserve the right to delete any names not confirmed to us by that time.

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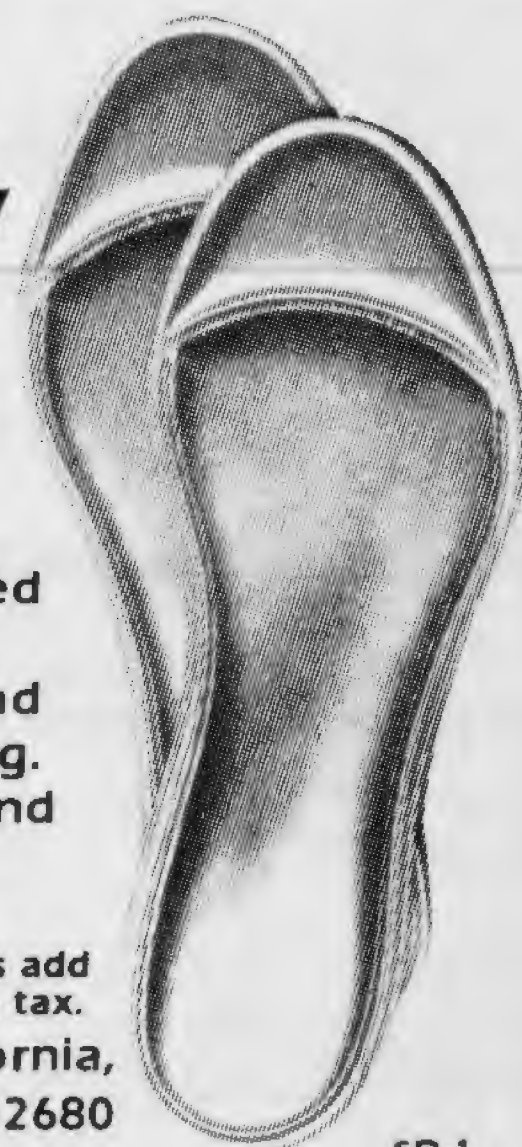
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Directory. We thank those of you who have been willing to serve in this capacity.

OVERSEAS DANCERS

The Overseas Dancers are "Reunioning" again. In 1981 the gathering will take place at the Holiday Inn Illinois Beach Resort on Lake Michigan, Zion Park, Illinois. Square and round dancing will be callers and cuers from almost everywhere. To be eligible for membership one must have learned to dance overseas or been a member of an overseas club.

Overseas dancing on vacation or as a member of a tour group does not qualify. For details write Gladys Voltz, Registration Chairman, 224 West Depot St., Silver Lake, WI 53170.

Overseas Dancers keep in touch with each other through the Overseas Dancer Association Newsletter, edited by Ted and Sonja Anthony. Now entering its 11th year of operation, the motto of the Newsletter is that familiar saying coined by Bill Brockett, "Friendship is square dancing's greatest reward." Each issue of the Newsletter contains letters



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PR 1034 "Lovers Live Longer" by Al

PR 1033 "Lovin' Up A Storm" by Renny

PR 1032 "Do You Wanna Go To Heaven" by Al

RECENT RELEASES

PR 1031 "That's What I Get For Lovin' You"
by Johnnie

PR 1030 "Columbus Stockade Blues" by Al

PR 1029 "Hello, Good Morning, Happy Day"
by Chuck

PR 1028 "Are You On The Road To Lovin'
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Tom Trainor
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MR 6 "Goodbye Marie" by Eddie

MR 5 "Acapulco" by Dean

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Red River Community House Treasurer, Mr. Bud Campbell
P.O. Box 142, Red River New Mexico 87558



Bill & Nona Lizut
Santa Fe, N.M.

from those who knew each other originally someplace abroad and now are scattered from one end of the square dance world to the other. Any eligible individual not currently receiving this Newsletter is encouraged to get in touch with the Anthonys at 5869 East Caley Dr., Englewood, CO 80111.

WHOOPS —GREMLINS AT WORK

Although we've doubled up on our proof-reading staff and have several check points in the system, errors do crop up. Unfortunately in the February issue of the Workshop sec-

tion, we made a number of goofs. Part of these were caused by using holdover material without proper indication of the formation or setup. In three instances, the lead line should have been the title of a dance but printing them as we did, they became the first line and consequently made the dances unworkable. We apologize to all the contributors whose dances were sadly mangled and note that to the best of our ability, these figures and others will be corrected as necessary when reprinted in the 1982 Year Book.

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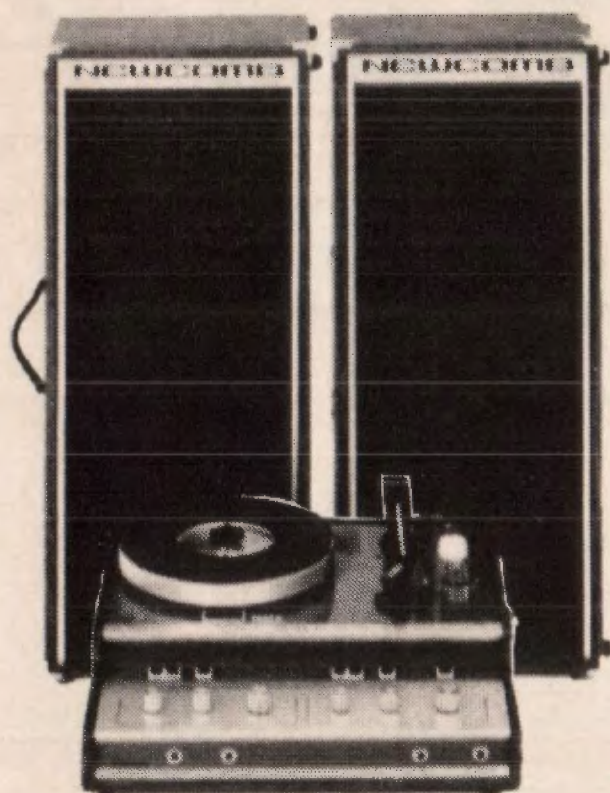
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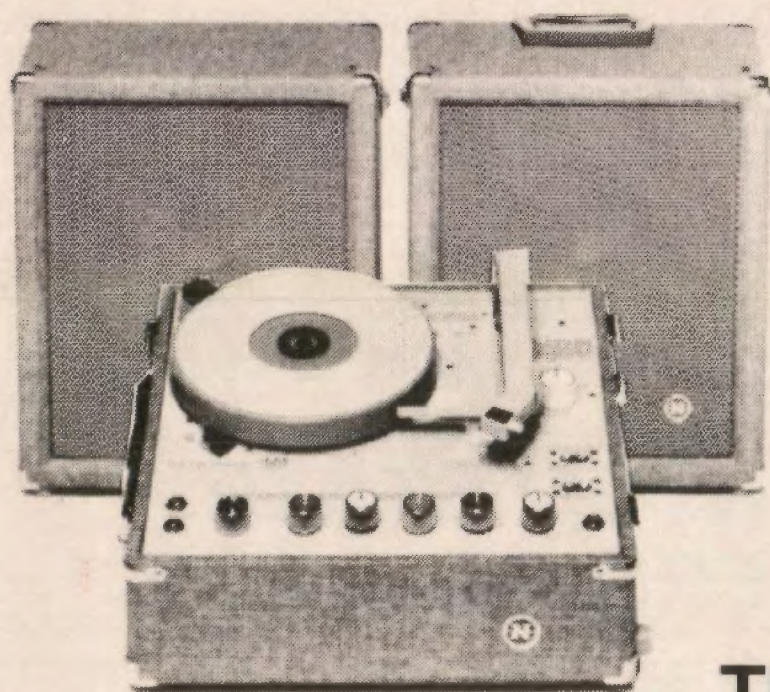
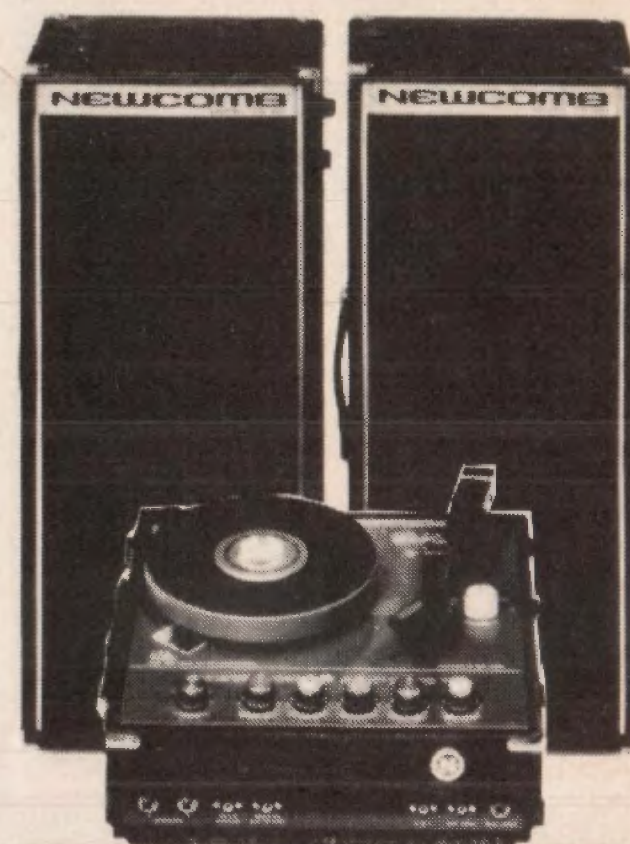
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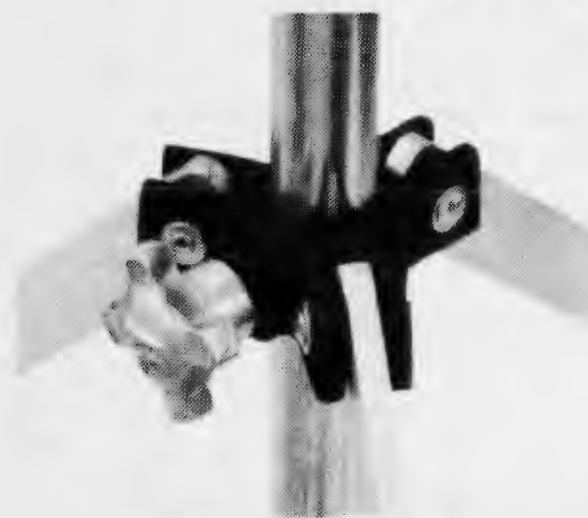
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SQUARE DANCE DATE BOOK



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- Apr. 3-4 — 31st Annual Southwest Kansas Spring S/D Festival, Civic Center, Dodge City, KS — Box 5, Wright, KS 67882
- Apr. 3-5 — Third Annual Spring Spectacular, Solvang, CA — 1215 Anchors Way #301, Ventura 93003 (805) 642-5856
- Apr. 3-5 — 22nd Annual Derby City Festival, Kentucky Fair & Exposition Center, Louisville, KY — 4212 Lucas Ct., Louisville 40213 (502) 968-9111
- Apr. 3-5 — EAASDC Spring Jamboree, Ketsch, Germany
- Apr. 4 — Utah Annual Charity Hat Dance, Weber State College, Ogden, UT (801) 731-1867
- Apr. 4 — Joliet Jamboree, Pershing School,, Joliet, IL — 4420 Sussex Rd., Joliet 60436
- Apr. 5 — 21st Annual Akron Spring Festival, Kent State University, OH — 3552 Franklin Rd., Stow, OH 44224
- Apr. 5 — Apple Valley 10th Anniversary Dance, Hudson High School, Hudson, NY

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July 19 - 23, 1981

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by Ernie Kinney

HH 5025 "HAT FULL OF FEATHERS"

by Tom Perry

HH 5024 "DEALIN' WITH THE DEVIL"

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HH 5023 "IT DON'T GET BETTER THAN THIS"

by Ernie Kinney

HH 5022 "LADY IN THE BLUE MERCEDES"

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Twelgrem Inc. — Box 216, Bath, OH 44210

The Barbour Shop — 189 April Point North — Montgomery, TX 77356

— RD 3, Box B-11, Hudson, 12534 (518) 828-6377

Apr. 10-11 — Singles Festival, Albuquerque Convention Center, Albuquerque, NM

Apr. 10-11 — Myrtle Beach Ball, Convention Center, Myrtle Beach, SC — 419 Hawthorne Rd., Lancaster 29720 (803) 285-6103

Apr. 10-11 — Annual Spring Frolic, Fort Frances, Ontario, Canada

Apr. 10-11 — Silver City Roundup, Silver City, NM (505) 388-1465

Apr. 10-11 — 6th Annual Spring Fling Festi-

val, Shady Spring High School, Shady Spring, WV — Box 83, Beaver, WV 25813

Apr. 10-12 — 2nd Annual Pear Blossom S/D Festival, Lake County Fairgrounds, Lakeport, CA — 2011 East Highway 20, Upper Lake, Ca (707) 275-2092

Apr. 10-12 — Spring Fling, La Crosse, WI

Apr. 11 — 6th Annual Azalea Festival, YMCA, Wilmington, NC — 109 S. Cardinal Dr., Wilmington 28406 (919) 791-4406

Apr. 11 — 31st Annual Omaha S/R/D Festival, Sokol Hall, Omaha, NE

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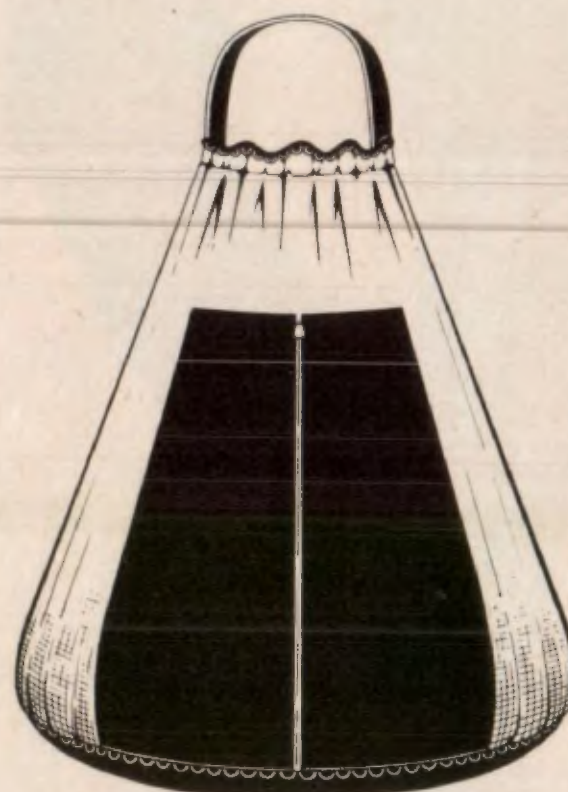
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WORLD, continued from page 43

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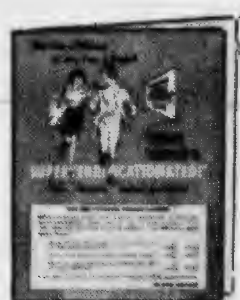
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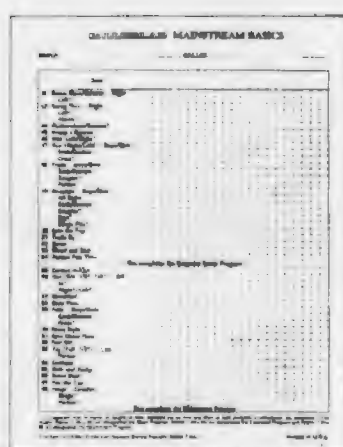
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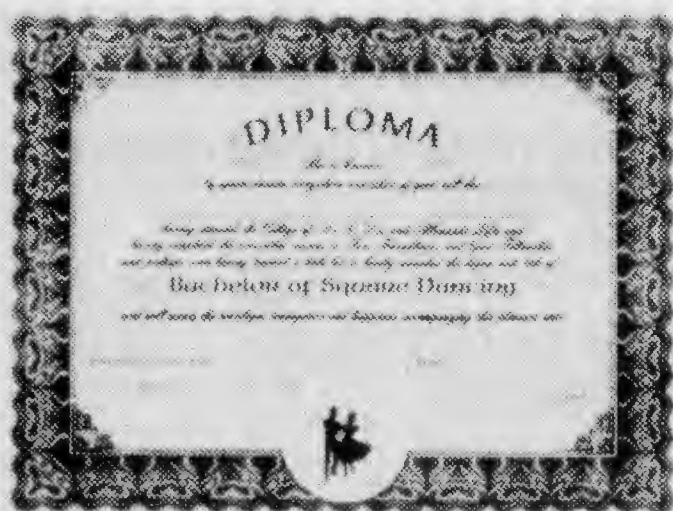
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fashion feature

Christine Gay designed a dress most fitting to her name, as crisp, gay daisies dot each of the eight gores on her skirt. The bodice and daisies are made of red, checked gingham; the skirt of blue chambray. A checked self-belt is used at the waist. Each daisy was doubled and then sewn on by hand. Long and short stems are alternated for an interesting floral pattern. The outfit is an easy-care piece.



FASHIONS

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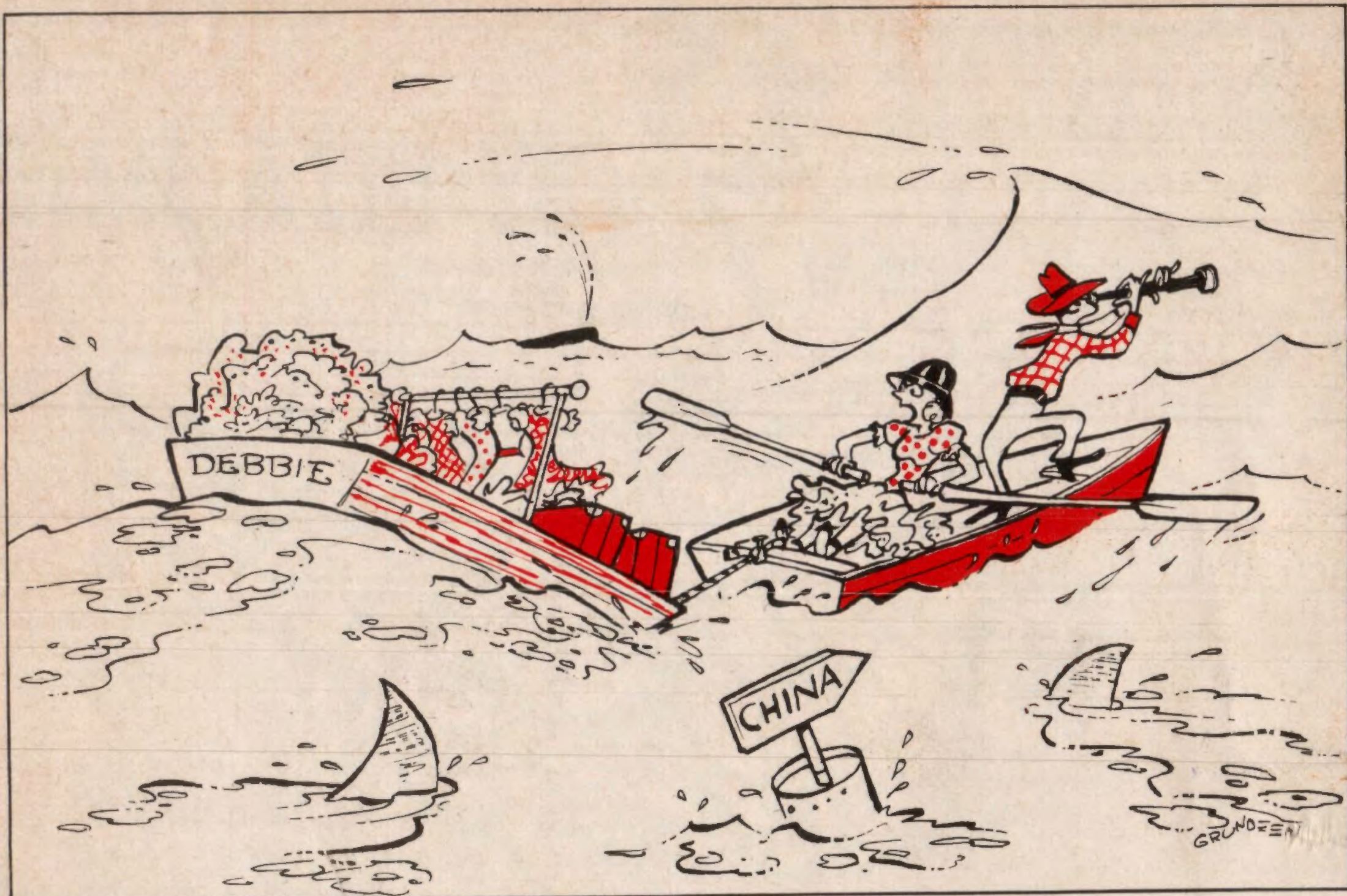
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